

# SQUARE DANCING

FEBRUARY, 1976

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of  
SQUARE DANCING





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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

After just one year our assignment in England has been terminated. . . . The square dance picture in Great Britain looks exciting and we think the future of the activity is bright indeed. The kindness and hospitality that were extended to us during our stay in England has made it very difficult to say goodbye. We would like to thank very much the callers and dancers in England and wish them all the best of luck in their future endeavors.

Jerry and Ruth Murray  
Rochester, Minnesota

Dear Editor:

After attending a square dance festival which was a succession of frustrating experiences for both experienced and inexperienced dancers, we have a suggestion. A dancer should know before he squares up that he knows enough about square dancing to dance

whatever is called by the caller. And the only way he can know this is to know what will be called. This could be handled in one of two ways. (1) The printed program could list by each caller's name on the program the specific basics he would be using. Or (2) the

(Please turn to page 48)



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## SQUARE DANCING

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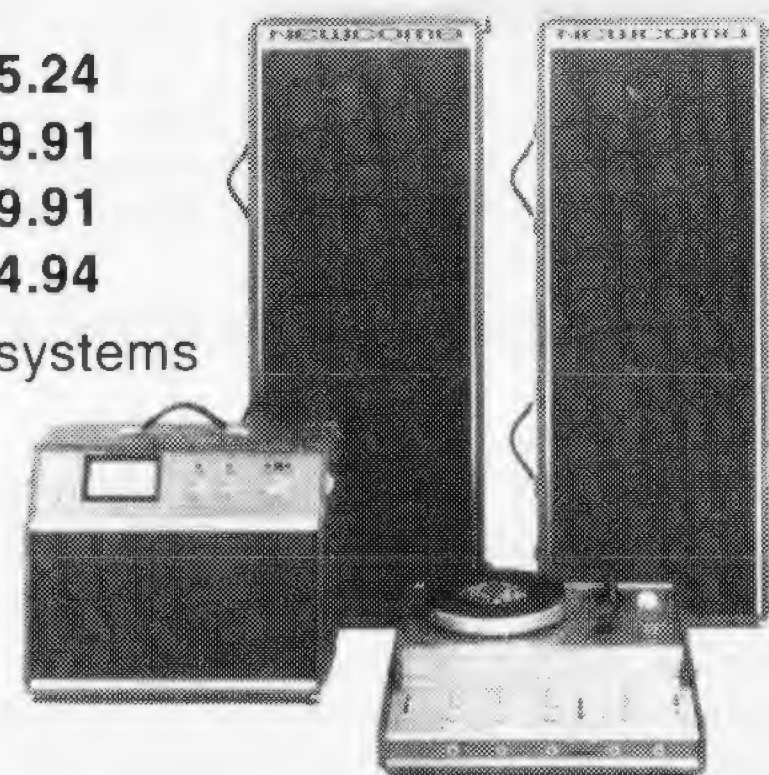


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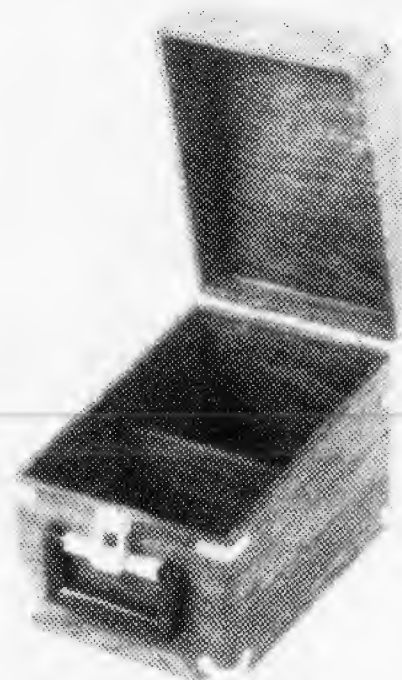
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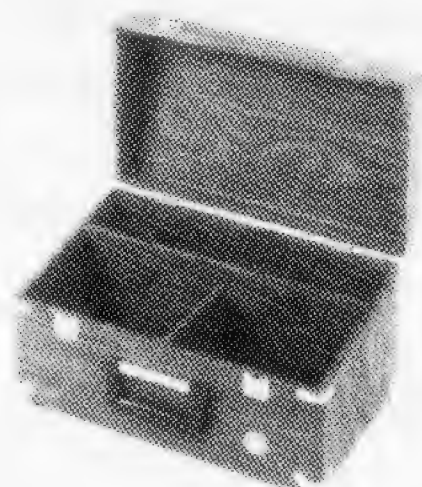
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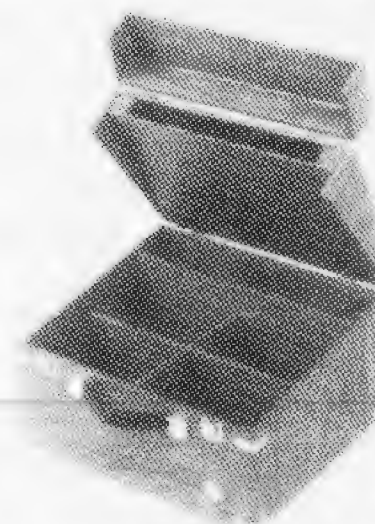
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## RED HOT

*Line*

**HOT LINE NEWS:** Square dancing is not normally a big-news type of activity. Things usually roll along smoothly, which means that some of these HOT LINES are less exciting than others. Don't hesitate to send us your earth-shattering news -- it just might save the day.... Incidentally, the 25th National Convention pre-registration has rounded the 15,000 mark. That's news!

**ROSE PARADE FLOAT AFTERMATH:** More people than ever in the past were made aware of square dancing on New Year's Day when the float, sponsored by square dancers of America, made its trip down Colorado Boulevard in Pasadena. The success of this venture and the successful paying off of any existing deficits could lead to another float in the parade next year.



**JAPANESE WHEELCHAIR SQUARE DANCERS:** With donations coming from square dancers everywhere, the goal of \$1,600.00, the amount necessary to buy eight wheelchairs, has been raised. Inspired by watching wheelchair dancers at the National in San Antonio, the Japanese dancers, spearheaded by Tei and Take' Takeda, set out to teach paraplegics in their country. With the help of square dancers, their first square is now a reality. Now they're working on square number two.

**SOLUTION TO YOUR BULK MAILING PROBLEMS:** Evidently we haven't heard the last of postage rate increases and even bulk 3rd class has risen significantly. In view of this it might be a good time to consider running your festival or convention flyer as a page in SQUARE DANCING magazine. For about a cent a copy we'll guarantee mailings to more than 22,000 homes of square dancers around the world. It's a bargain! Write for details.

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Aug. 29 to Sept. 4

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Ray and Lillie Doyal, Grand Prairie, Tx.

Sept. 26 to Oct. 2

Wade Driver, Houston, Tx.  
Rocky Strickland, Duncanville, Tx.  
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# AS I SEE IT

bob osgood

February, 1976

**I**F YOU HAVE already received your 1976 SIOASDS Premium Records you may have been a bit surprised when listening to the B Side of the Extended Basics (Blue) album to hear Masaru Wada, one of Japan's fine callers doing a patter call—all in English. Of course, if you danced to the Japanese callers at the 23rd National Square Dance Convention in San Antonio, you know that all Japanese callers do call in English. The dancers, though many of them understand and speak little or no English, learn to follow the same calls in the language that is universal for square dancers around the world.

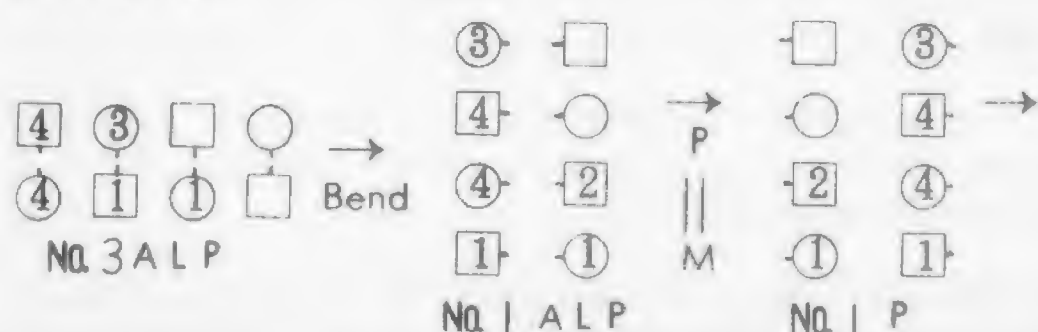
The increased popularity of this activity has resulted in some rather unique publications. One of them is **SQUARE DANCE**, Official publication of the Japanese square dancers. Complete with news items, announcements of coming festivals and conventions, a good part of the magazine is devoted to dance material. Here's a segment from a recent issue describ-

## サイトコールのGET-OUTに使う やさしいイメージコール

(その2) 綿貫 弘

先号における文中のL、M、Nについてよく理解頂けないようですのでお答えします。コールするCommandで一つのBasicがそれぞれMである訳です。

[参考1]  
(その1)



ing in Japanese, with English used for the actual calls, some of the basic material currently being used in Japan. Notice the diagrams that help to illustrate the text.

In Germany where square dancing has been enjoyed by American and Canadian service personnel for the last 20 years, today there is a steady increase of interest by the German people themselves. As in Japan, all the calling is done in English, but also as in the case of the Japanese, the Germans do the bulk of their instruction in their own language. Recently the Munchen (Munich) Dip 'n' Divers Square Dance Club came out with a German translation of the 75 Basics Plus 10. As a square dancer, see if you can interpret some of their phonetic spelling of some of the standard basics.

1. Circle left and right (sorkl left end reit)
2. Walk (wak)
3. Forward and back (foawad end beck)
4. Honors (onors)
5. Do sa do (dou sei dou)
6. Waist swing (weist swing)
7. Couple promenade (kapl promeneid)
8. Single file promenade (singl feil promeneid)
9. Square identification (squere eidentifikaischn)
10. Split the ring (splitt se ring)
11. Grand right and left (grend reit end left)  
Weave the ring (wiehv se ring)
12. Arm turns (arm torns)
13. Couple separate (kapl seperaet)
14. Allemande left (ellimend left)
15. Bend the line (bend se lein)
16. Courtesy turn (kortesi torn)
17. Two ladies chain (tu laidies tschein)
18. Do paso (dou pasou)
19. Right and left thru (reit end left sruh)

In Holland, Jac Fransen is a prime mover in introducing square dancing to the Dutch. In addition to calling for a number of clubs and classes, Jac has found time to translate several manuals into Dutch. These include the 75 Basics of Square Dancing, the Plus 10 movements, CALLERLAB Quarterly selec-



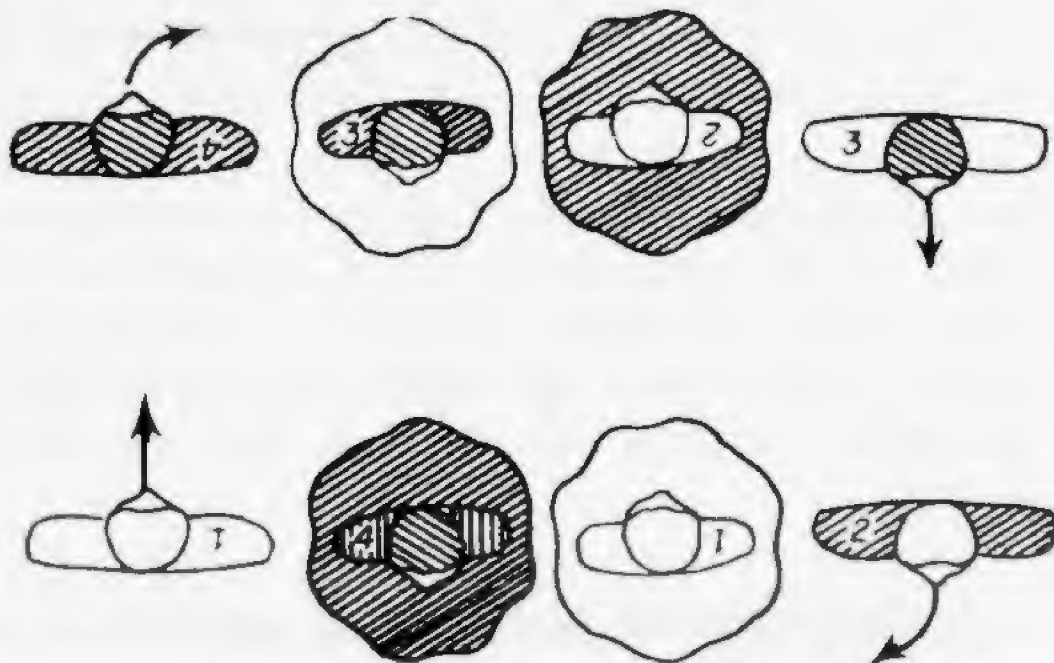
tions and some experimental figures.



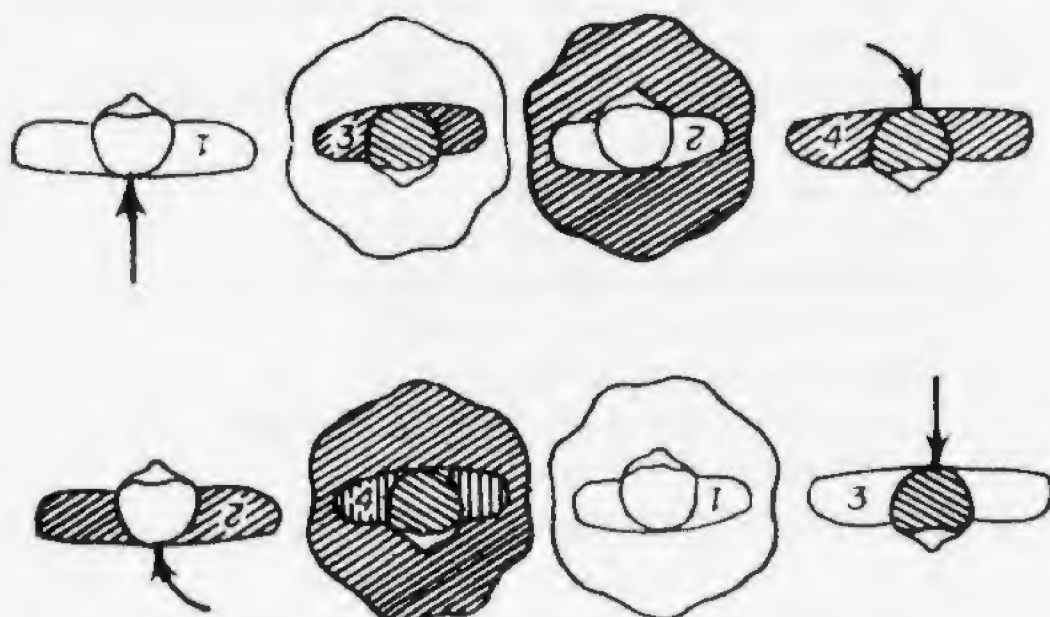
As long as the column this month seems to be devoted to publications, here are three new ones issued during the past year.

The first "Illustrated Basics for Square Dancing"\* is by Bob Johnston and Milt Strong of California. The unusual aspect of their publication is the use of keyed drawings of dancers to illustrate the text. A minimum of description and a maximum of illustrations seems to be the formula. Here is the treatment given one movement.

## ENDS CIRCULATE



- ① Start in parallel ocean waves.

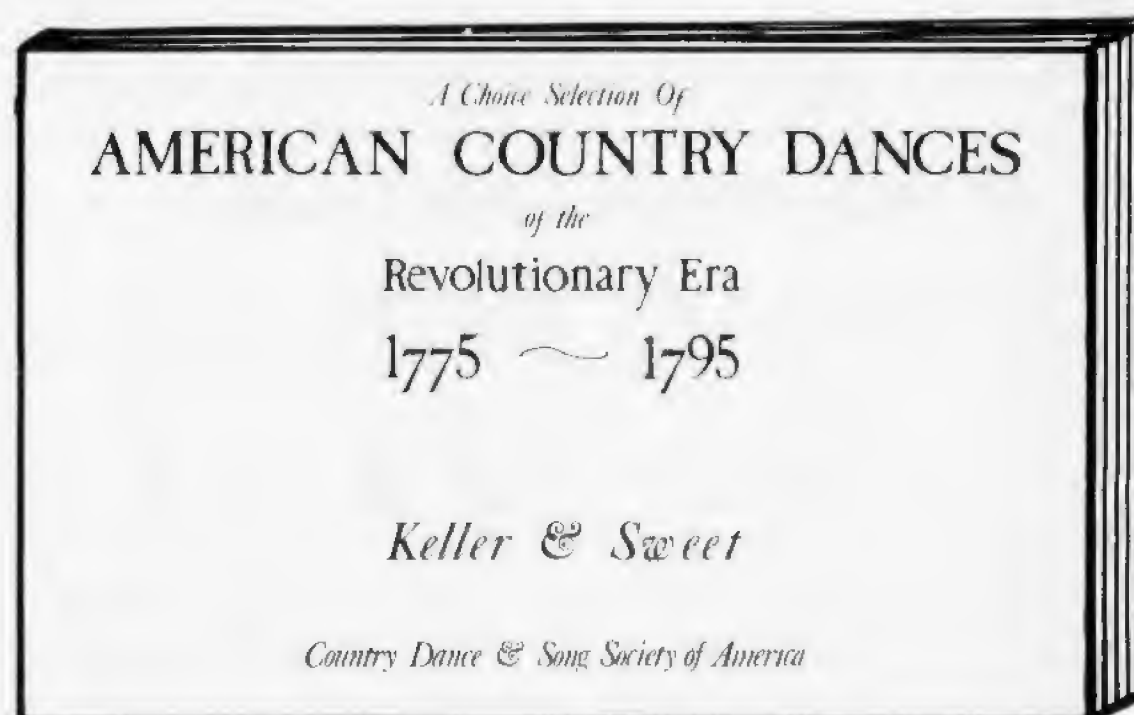


- ② Ends of waves step ahead one position, those facing out go to the other ends of the waves.

The new "Teaching Manual"\*\*\* from our friends north of the border has been sent in by W. E. (Bill) Cooper. A very complete theory in teaching new dancers is incorporated into this 82 page text which also includes circles, mixers and rounds and some standard singing call breaks for first year dancers. Suggestions for parties and fun nights and records for patter calls, singing calls and rounds are also made.



Finally, a new book\*\*\* that is bound to be popular with you folks planning a Bicentennial square dance pageant. Here in this unique collection are the descriptions of dances going back to the time of America's birth. Included in the 29 calls are Ashley's Ride, Dusty Miller, Rural Felicity, Soldier's Joy and Successful Campaign.



\* Published by Technical Documentation Services, 56 S. Patterson #108, Santa Barbara, Ca. 93111. \$4.95 per copy.

\*\* Published by Canadian Dancers News, c/o Russ and Grace Hendsbee, 2022 Gatineau View Crescent, Ottawa, Ontario, Canada K1J 7X1.

\*\*\* Country Dance Society, Inc., 55 Christopher Street, New York, New York 10014.



# LADIES ON THE SQUARE

## PETTICOATS

by Lorraine Melrose



**T**O LOOK HER PRETTIEST in her square dance dress, today's dancer needs a fluffy, feminine petticoat without which her dress would hang lank and limp. Having selected or made a colorful petticoat or crinoline, it is most important to give that undergarment good care and maintenance.

### Care

First, *never hang* your crinoline between wearings. Both wearing and hanging will have the same result—the weight of the many yards of fabric will pull down and cause the petticoat to lose its bouffantness.

After the dance, place your petticoat in your dryer, set on delicate or no heat. Leave it in long enough to dry out the moisture it's gathered during the dance and also to fluff out the dust gathered from the dance floor during the evening.

Plastic bags, a modern science miracle, are really a "no-no" as far as storing our petticoats is concerned. The plastic bag seems to gather moisture inside itself and can result in wilting your crinoline. Instead use an old pillowcase as a storage bag. Then, when you have time, make yourself a fabric petticoat tote, using materials from your scrap bag, from a remnant sale at your favorite store, or a special fabric you particularly like. If using a plain fabric, you might like to machine or hand embroider your name on the side.

A cold water wash, using washing powders or liquids designed for fine fabrics (Woolite, etc.) rather than regular detergents should be used, for no longer than a 5 minute washing. Use the gentle cycle on your washer, spin dry in the washer, spinning out as much of the water as possible. Do not wring or squeeze. Finish drying either by spreading out on a sheet (away from the direct sun) or in the dryer on delicate heat for 5 to 10 minutes.

Be sure that the elastic at your waist is still in good condition. Otherwise it will allow your petticoat to droop and could cause it to lengthen an inch or two.

### Perking Up or Reviving a Limp Petticoat

I'd like to share a number of ideas I've gathered on this "problem" of what to do with a limp petticoat. Some I've tried; others I haven't.

1. A cold water starch, 3 parts water to 1 part starch, and when dry iron bottom tier.
2. Add a miniature crinoline underneath.
3. After last rinse, soak for 15 min. in epsom salts (2 c. salts to 1 quart water). Do not rinse out. Dry as usual.
4. Use monofilament fishing line, zig-zagged to each tier. I've had recommended 30 lb., 40 lb., 57 lb., and 60 lb. weight line.
5. Starch—1 c. Linit starch, 1 c. cold water. Mix thoroughly to make a smooth solution. Pour into this 16 c. boiling water stirring as you do. Cover to prevent scum on top. Leave in starch 10 min. Gently squeeze out excess. Then put in dryer for 5 min., remove and hang over clothes horse, umbrella, or something similar until completely dry.
6. After washing and rinsing petticoat, spin it dry in the washer. Place it out on a flat surface, or on a hanger. Lift up the folds and spray starch each fold. Put into the dryer on delicate for a minute or two.
7. To whiten a dingy petticoat, dissolve 1 c. Calgonite automatic dishwasher powder in enough hot water to cover petticoat. Let it soak for 1/2 hour. Rinse in clear water and dry.
8. Use Future acrylic floor wax. Spray (or dip) petticoat. Spread out on flat surface or over umbrella. Let dry.
9. Use 3 oz. Elmer's Glue to 3 qts. water for final dunking after washing.





## HOW WE DANCE

## WHAT'S COMFORTABLE and WHAT'S NOT

**B**ODY MECHANICS—the understanding of what flows comfortably and what is awkward—is frequently misunderstood. The result can be calls that “sound” intelligent to

the caller, but too often provide stumbling blocks for the dancer. So many times a dancer faced with two right hand movements in a row or an unexplainable forward and back maneuver may not be able to fathom just what it is that feels unpleasant about the dance, but he can show by his reaction that the combination of movements was not pleasant.

There are a number of these “trouble spots” that crop up now and then with inexperienced callers.

Two very good examples of poor calling judgment involve Centers In and Centers Out. It is easy to understand that a continuing flowing motion here is comfortable. A movement that starts, hesitates and then reverses itself for no good reason is understandably uncomfortable.

Let's take a look at a setup where one couple ends up directly behind another (1). The call Centers In directs the forward couple to automatically step apart and the trailing couple to move in between (2) to end momentarily in a line of four (3). For a smooth combination the forward motion of that center couple should be continued and the call Cast Off is







a good example. The outside dancers serve as pivot points and the centers continue their forward motion as they move with and around the pivoting dancers (4). This is good body mechanics.

Now, take the same setup (1), have the trailing dancers move forward (2) as they did before. This time, once they've momentarily made a line (5) call Bend the Line. A screech of brakes, an awkward change of direction and the forward motion of that center couple is stopped and put into reverse as the active dancers must now back up (6).

A similar situation occurs with Centers Out. Starting as before (1) with one couple standing directly behind the other, the trailing couple separates (7) and moves forward (8) to form the ends of a line of four (9). Their forward motion (indicated by the arrows) is followed-through (10) as they move into a Bend the Line and the two ends move forward as the centers back up.

Just suppose that if at the point (9) where the dancers have reached a line of four (11) and the ends are ready to continue on in their forward direction, instead of calling Bend the

Line the caller tells the dancers to do a Cast Off. Again a grinding of brakes and an awkward pause. The ends stop and reverse as the centers take up the forward action of the Cast Off (12).

"Flow" is an all-important word in square dancing. It simply indicates that forward motion should be continued from one pattern to the next. This has no reference as to whether dancers are backing up or going forward, but it does mean that the direction the bodies are traveling should not come to an awkward halt.

There are many places in dancing where good judgment results in good flowing patterns. As dancers, be alert to smooth choreography and begin to understand why some figures are awkward.





# Dear Not-So-New Dancer,

*Perhaps by this time you are getting ready to go out into the world and join with other dancers. What can you expect?*

**I**F YOU STOP AND THINK that every dancer in the activity today was at one time a brand new dancer like yourself then you can imagine that the thoughts that are going through your mind have been experienced many times before.

This month we have asked a number of dancers—folks who have been in the activity anywhere from two to 30 years—what suggestions they might like to pass along to those of you who will be moving out into club dancing some time during the next few months. Many of their views are different. Some offer suggestions that you may want to think seriously about before attempting. However, all of them are worth your consideration.

**Question:** Remembering back to your first big festival, do you have any suggestions to pass along to a new dancer?

*From L. M.: You bet! I remember that our class was relatively small, about 4 squares. Our first big festival, though it seemed like there were a million dancers present, probably had somewhere in the neighborhood of from 30 to 35 squares. We made the mistake of barging right into the middle of the dance floor taking our place with dancers who had been active for quite some time. They were very kind to us. However, because it was our first experience away from our own home caller and the voices of the guest callers were all strange to us, we know we must have interfered with the pleasure of those more experienced dancers.*

*If we had it to do over again, our first venture out into a big festival, or to another club, would be with a square of our own contem-*

*poraries; folks who would be dancers of our own caliber, who would be intent on doing the figures, but would not get discouraged if a square broke down. We would also try to keep to the back of the hall. Even though we know now that our embarrassment wasn't really felt by others, I think that we would have felt more comfortable starting out slowly in this way and gaining courage as we went along.*

*From D. S.: I would make certain that the dance or festival I was attending would feature a level of dancing that I could comprehend. Probably the best bet would be to check with our class caller/teacher to find out if the club or festival would be programmed beyond the material I had already learned or whether it would stick to the basics I knew.*

*From B. T.: In many areas, particularly in larger communities where there are a number of square dance classes, the callers conducting these classes get together and plan a "half-way" dance. They all agree on the basic material they will use and the result is that everyone in the hall is on a par with everyone else. It's a comfortable way to make your entrance into the larger festivals or club dancing.*

**Question:** Now that you have been dancing for a number of years, what suggestions do you have for the new dancers still in class?

*From D. W.: Don't panic regardless of what happens. Just remember that goofing in a square, making a mistake, is not abnormal. It would be most unusual to find someone*



who has never made an error in his dancing. The important thing is to pick up as quickly as you can and get back into the dancing. It doesn't matter whether you finish with your own partner or not at the end of the tip. Look for some familiar call and be ready for it. For instance, an allemande left is always a good way to get back into the action again. Some callers will teach their dancers how to arrange themselves for other re-entries into the dancing. Many of these you will simply pick up as you continue your dancing. And, one other thought, don't get disturbed or angry if others in the square seem to be having more trouble than you. Avoid being a traffic cop. The best way you can help others who are having trouble is simply to be in the right place at the right time. If you try to take over the job of the teacher, explaining some problem while the calling is still going on, you just might be adding to the confusion.

From C. P.: My suggestion would be that a new dancer should develop a geometric way of thinking about square dancing. If each dancer knows where he is just before and just following a particular basic, he is not apt to get into trouble. Early in the game I learned to keep track of directions. If a caller tells me to square thru three-quarters, I make a mental note that I do in fact pull by three different hands before I'm done.

From S. K.: My advice is not to be rough on yourself. Some dancers take mistakes very seriously, remembering them long after the dance evening is over. So you made a mistake. Learn to profit by the experience. If you don't know what you did wrong perhaps you can check with the caller or maybe someone else in the square will have the trouble pegged. The problem, of course, may not always be yours. Some folks have a knack of doing basics incorrectly with such poise and confidence that it's easy for others in the square to think that whatever went wrong must have been their fault.

From J. B.: A great part of our enjoyment of this hobby over the last 14 years has been through the friendships we've made. Much of this has come about through our participation in club responsibilities. Seriously, though it sometimes takes a little time to work on the



A good square dancer always joins the nearest square. Passing several unfilled squares to join another is considered poor taste and just isn't done.

refreshment committee, to be a host or hostess, or to decorate the hall, you do get a great sense of "belonging" plus the knowledge that you are adding to the pleasure of others. There is one important thing that I learned a number of years ago. Don't depend upon outward tokens of gratitude. No one may come up to you and say "thank you for the refreshments tonight." No one may comment on how well you greeted the guests. The 10 hours you spent in making the decorations, putting them up and taking them down after the dance, may not get a single "well done" from the club members. Just be happy in the thought that the overall success of the evening was due in part to your efforts. The fact that the evening was a success should be all the "thank you" that you need. On the other hand, if you are in the position sometime of assigning others these jobs, or if you are the chairman of a party evening, just remember that it doesn't cost a cent to pick out your key workers and say "Thank you." Even a postcard sent a day or two later expressing your gratitude for their efforts may mean a great deal to some club member. It could just help make you feel a lot better too.



These are only a few of the many suggestions coming to you from the "old-timers," the experienced dancers. Perhaps from them you'll get the idea that this learning period does, indeed, have its rewards.



# Challenge Square Dancing—1976

Challenge Dancing's Basic Calls have been revised and updated so as to be current. The revision is the result of a poll of 66 callers and challenge dance leaders around the country. There were 29 calls added to the list and 15 were dropped. While this is a net gain of 14 calls, the impact of having more calls is lessened when one considers that 4 of the additions were Callerlab "approved" figures and several others could easily be considered "club level" in various areas of the country. These calls are necessary on the list, however, to cover sections of the country where club level does not consist of these calls. Several other additions represent merely slight variations of a basic call. Overall, the revised list appears to be easier for callers to present and dancers to learn than the former list, even though there are more calls on it. Challenge Dancing's Basic Calls, first published in January 1974, has been a tremendous asset in helping to standardize dancing above club level. Callers and dancers throughout the country are using this list as a guide. The list is not designed to show every call used in challenge or every variation. Rather it shows the calls which provide the foundation of challenge dancing. This list will be in effect for the next two years.

## **All 4 couple movements**

Right and left thru, star thru, pass thru, curlique, cross trail

## **All 8 spin the top variations**

Fractional tops ( $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$  top)

## **All 8 swing thru**

### **About**

Swing about, "anything" about

### **Acey Ducey**

### **Alter the Wave**

### **Arky**

Allemande, grand, star thru

### **Block formations**

Partner trade, partner tag, pass thru, curlique, star thru, walk and dodge, square thru (i.e. square the block)

### **Cast a shadow**

### **Cast back/Cross cast back**

### **Circle by (with fractions)**

Single circle by

### **Circulates**

Cross over circulate, split circulate, trade circulate (from two-faced lines and waves), T-bone circulate, in roll circulate/out roll circulate

### **Clover and (anything)**

### **Coordinate**

### **Counter rotate**

### **Split counter rotate**

### **Cross and turn**

### **Cross by**

### **Cross chain thru**

Cross chain and roll

### **Cross and wheel**

### **Curl thru**

### **Curli-cross**

Our thanks to Ed Foote, RD 3, McCandless Dr., Wexford, Pa. 15090, for sending in this list. Inquiries relative to challenge dancing should be directed to him.

## **Everybody chain**

### **Diamond formations**

Diamond circulate, cut the diamond, flip the diamond, diamond chain thru, dixie diamond, switch to a diamond, 6 by 2 acey ducey, 3 by 2 acey ducey

### **Ends bend**

### **Explode the line/wave**

Explode (anything)

### **Ferris wheel**

### **Flip back**

### **Follow your neighbor**

Cross your neighbor

### **Half breed thru**

### **Hinge and trade (couples & singles)**

### **Horseshoe turn**

### **Hourglass formations**

Hourglass circulate, cut the hourglass, flip the hourglass

### **Load the boat**

### **Lockit**

### **Mix (anything) and mix**

Such as swing and mix, circulate and mix, etc.

### **Motivate**

### **Pass and roll**

### **Pass in/pass out**

### **Pass the axle**

### **Pass the ocean/pass the sea**

### **Peel and trail/trail and peel**

### **Percolate**

### **Phantom formations**

Circulate, acey ducey, tag the line, trade the wave, turn and deal, wheel and deal

### **Quarter in/quarter out**

### **Quarter thru/ $\frac{3}{4}$ thru**

### **Recycle (wave, facing couples, all 8)**

### **Relay the ducey**

### **Relay the top**

### **Remake the thar**

### **Remake the setup**

### **Right (or left) roll to a wave**

### **Roll (added after any call)**

## **Round off**

### **Rotary spin**

### **Rotate (couples, singles)**

(from squared set only)

### **Scoot back variations**

Scoot and dodge, scoot chain thru, scatter scoot, triple scoot

### **Scoot and plenty**

### **Scoot and ramble**

### **Shuffle the deck**

### **Single wheel**

### **Slip-slide-swing-slither**

### **Spin chain the gears**

Spin chain and circulate the gears

### **Spin the windmill (circulators go as directed)**

(Anything) the windmill (right, left, in, out) such as "mix the windmill in"

### **Split square thru**

Split square chain thru

### **Spread (added after any call)**

### **Square the bases**

### **Square chain thru**

Square chain the top

### **Step and slide**

### **Swap around**

### **Swing and circle**

### **Switch the wave/line**

### **Swing the fractions**

### **Tag the line variations**

$\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$  tag, tag back to an ocean wave, extend the tag

### **Trade the wave**

### **Trail off**

### **Transfer the column**

Split transfer, transfer and (anything)

### **Turn and deal**

### **Twist the line**

### **Vertical tag**

### **Weave (added after any call)**

### **Wheel and (anything)**

### **Wheel and spread**

### **Wheel thru/left wheel thru**

### **Zig-zag/zag-zig**





# History of the U.S.A.

History of the U.S.A. in Dance  
The Free Style Couple Dances  
Begin to Give Way to Patterned Rounds  
as the contemporary phase of square  
dancing enters the scene

# in Dance



**T**HE COUPLE DANCES, or rounds, have always served as a mortar in the square dance picture, interspersed between the squares, quadrilles, contras and giant circle dances. They have provided the change of pace, the "turn your brains off and relax" portions of the dance evening. They can have the same effect in your Bicentennial pageant program.

Following a lusty contra, perhaps your change of mood will be a minuet. Immediately after you may want to bring on a mountain circle dance, and then follow that, perhaps, with a Varsouviana—the big patterns, the more ordered formations giving way to the two person couple dances, with all their simplicity, beauty and grace.

Up to this point we have covered, even though briefly, the early freestyle couple dances. Last month we focused attention on the circle mixers or rounds. All of these dances were very much a part of square dancing through the days of World War II and into the late 1940s. Then things began to break loose.

Along with the changing patterns of square dancing the composed round dances that were to be a vital part of the contemporary scene began to take shape.

Folks began to take such dances as the Varsouviana and, where formerly they might have let each dancer do his own thing, patterns or routines began to emerge. They might decide that two times through the dance would be with one particular variety of Varsouviana, then the next two times would

be another variation and perhaps the 5th and 6th times through the simple tune the dancers might do yet another version. The same might be true for the schottische, polka or waltz. With this combining of movements into set patterns, routines for such dances as the Oxford Minuet, Blackhawk Waltz and Laces and Graces, became popular.

Somewhere along the line the new trend was ushered in with a number of rounds, including among them Irish Waltz (It's an Irish Lullaby) Blue Pacific (which is still popular today), Waltz of the Bells and a few others.

If in your Bicentennial pageant you're planning to show the different eras of round dancing, you might pull out one or two of those just mentioned and work them in as examples of the transition period from the freestyle to the composed pattern rounds. From the vast collection of the 1940s and early 1950s we have selected several that might fit into your program.

Hot Pretzels could provide a bit of variety in a program since it is danced in long "chorus" lines and doesn't require an even number of ladies and men. It's also a very lively dance. Here's how it goes.

## HOT PRETZELS

**Record:** Victor 25-1009; Columbia 12422-F

In Varsouviana or a line of dancers, arms around waist, facing LOD. All start L foot.

1-2 **L Heel, —; Step Behind, Side; Cross, —, R Heel, —;**

Place L heel fwd to L, step L slightly behind R, step side R; Step L across in front of R,



place R heel fwd to R (behind, side cross are quick steps);

3-4 **Behind, Side, Cross, —; L Heel, —, Behind, Side;**

Step R slightly behind L, side L, step R across L; Place L heel fwd to L, step L slightly behind R, side R;

5-6 **Walk, —, 2, —; 3, —, 4, —;**

Walk fwd 4 slow steps;

7-8 **Step L, —, Brush R, —; Step Bwd R, Side, Cross, —;**

Step fwd L slow, brush R fwd; Step bwd on brushing foot (R), side L, cross R in front of L.

One of the first composed waltz routines was Irish Waltz. The "step, swing, swing pivot" is an interesting and showy movement. Part Two of the routine was composed by Lloyd Shaw.

#### IRISH WALTZ

**Record:** Shaw 221/222; Windsor 7604; MacGregor 644

Varsouvianna position facing LOD, identical footwork.

#### PART ONE

1-4 **Step, Swing, —; Swing, Pivot, —; Back, —, Close; Back, —, —;**

Step fwd L, swing R fwd, hold; Swing R back, pivot individually R face to face RLOD still in Varsouvianna position, hold; Step back R, hold, close L to R; Step back R, hold 2 counts;

5-8 **Step, Touch, —; Step, Touch, —; Step, Turn, 3; 4, —, —;**

Step fwd L, touch R, hold; Repeat on R; In 4 steps turn L face individually to face LOD and hold 2 counts;

9-16 Repeat action meas 1-8;

17-20 **Step, Swing, —; Cross, —, Step; Step, Swing, —; Cross, —, Step;**

Step L in front of R, swing R fwd, hold; Step back R, hold, step side L as W crosses in front of M from his R side to his L side; Repeat action starting opposite foot and end with W on M's R side;

21-24 Repeat action meas 17-20;

25-28 **Twirl; Twirl; Twirl; Dip Back, —, —;**

As M walks fwd 2 steps to each meas W does 3 R face twirls (2 steps to each twirl, one twirl each meas); In Closed position dip to COH and hold;

29-32 **Manuv; Waltz; Waltz; Waltz;**

Maneuver to face RLOD in 3 steps; Do 3 R face turning waltzes with W turning 1/4 L face on last waltz to Varsouvianna position;

#### PART TWO

1-8 **Repeat action meas 1-6 Part One; Side, Back, Side; Back, Side, —;**

Repeat action meas 1-6 Part one; Moving to L step side, behind, side; Behind, side, hold;

9-16 Repeat action meas 1-8 except on last step

W turns L face under M's R arm ending with W facing RLOD, M facing LOD, R hands joined at arm's length;

17-20 **Step, Swing, —; Swing, Pivot, —; Back, —, Close; Back, —, —;**

Repeat action meas 1-2 Part One individually and facing opposite directions, change to L hands on swing-pivot; Repeat action meas 3-4 of Part One moving bwd CW in left hand star;

21-24 **Step, Touch, —; Step, Face, —; Back, Side, Back; Side, Back, Side;**

Repeat action meas 1-6 Part One turning in to face partner and joining hands, arms crossed between; Moving in an small CCW circle step L in back of R, side R, L in back of R; Side R, Behind L, side R with W making a quick change to L ready to dip fwd R;

25-32 **Dip, —, —; Balance, —, —; Waltz; 2; 3; 4; 5; 6;**

In Closed position dip back and hold 2 counts; Balance fwd R and hold 2 counts; Do 6 RF turning waltzes to end in Varsouvianna position facing LOD;

Note: In meas 27 and 32 Part One and meas 24 and 32 Part Two W must make a foot change from identical to opposite and back to identical.

Altai (Sentimental Journey) is a schottische routine and is most effective because of the music. Note that a number of these older routines used identical footwork.

#### ALTAI (SENTIMENTAL JOURNEY)

**Record:** Windsor 7601; MacGregor 642

Partners in Varsouvianna position facing LOD. Both start with left foot.

#### PART A

1-4 **Point Across, —; Point Side, —; Step Back, Step Fwd; Fwd Two-Step;**

Point L across in front of R; point L to side diag; Step L in back of R, step fwd on R; Quick fwd two-step;

5-8 **Point Across, —; Point Side, —; Step Back, Step Fwd; Fwd Two-Step;**

Repeat action meas 1-4 starting R;

9-16 Repeat entire action meas 1-8;

#### PART B

17-20 **Two-Step Fwd; Two-Step Fwd; Lady Turn; 2;**

(Note: Throughout Part B the action is 16 continuous two-steps, one meas for each.) Starting L do 2 two-steps fwd in LOD: M takes 2 more fwd two-steps as W makes one complete R face turn under joined R hands with 2 two-steps;

21-24 **Two-Step Fwd; Two-Step Fwd; M Turn Away; 2;**

Repeat fwd two-steps; W takes 2 two-steps fwd as M makes a solo L face turn away and back to Varsouvianna position;



- 25-30 **Two-Step Fwd; Two-Step Fwd; Both Turn Away, 2; 3, 4;**  
Repeat fwd two-steps; Partners both turn away and back to Varsouvianna in 4 two-steps;
- 31-32 **Two-Step Fwd; Two-Step Fwd;**  
Two final two-steps fwd in LOD;

Another schottische was the vigorous and ever popular Salty Dog Rag. This dance is still done and if you've ever watched a group dancing it you'll understand why.

### SALTY DOG RAG

**Record:** Decca 27981

Promenade position facing LOD. Start with R foot.

- 1-4 **Side, Behind, Side, Hop; Side, Behind, Side, Hop; Step, Hop, Step, Hop; Step, Hop, Step, Hop;**  
Vine twd Wall three steps hopping on 4th count; Repeat vine to COH and hop; Step fwd R raising L and hopping on R; Repeat alternating feet for total of 4 step-hops;
- 5-8 Repeat action meas 1-4;
- 9-10 **Change Sides, 2, 3, Hop; Roll Back, 2, 3, Hop;**  
Releasing R hands M vines twd Wall as W turns to face him and RLOD and with L hands still joined W vines across in front of M to COH and both hop on 4th count; Releasing handhold both makes L face Roll to change places R,L,R, hop, to end M facing Wall (W facing COH) in R hand star;
- 11-12 **Star Around Step, Hop, Step, Hop; Step, Hop, Step, Hop;**  
Partners circle once around with step-hop footwork to end with M on inside facing diag twd Wall and W facing diag RLOD and COH and join L hands;
- 13-16 Repeat action meas 9-12 ending in Promenade position to repeat from top;
- Note: Many prefer a forward shuffle or chug step to the hop; others merely hold on count 4. The feel is "jivy" and it is the individual styling which makes it fun.

Another of the older routine dances that is still done is "Doc" Alumbaugh's Waltz of the Bells. It can also be used as a mixer.

### WALTZ OF THE BELLS

**Record:** Windsor 4605

Partners in Open position facing LOD. Footwork is opposite.

- 1-4 **Balance Fwd; Balance Bwd; Balance Fwd; Balance Bwd;**  
Step fwd L swinging joined hands fwd and up, touch R to side of and slightly in front of L, hold; Repeat stepping bwd and starting R ft; Repeat action of meas 1-2;
- 5-8 **Solo Turn, 2, Close; On, 2, Close; Slide; Slide;**  
Turning away from each other make one complete turn in 2 waltz measures to end

facing partner and join hands; Do 2 slide steps to M's L in LOD stepping L, —, Close; L, Touch, —;

- 9-16 Repeat entire action meas 1-8 moving RLOD and starting with R ft;
- 17-20 **Slide; Slide; Twirl; Slide;**  
Repeat action meas 7-8; W twirls RF in 3 steps as M does a step, touch; Both do one slide step traveling RLOD;
- 21-24 **Slide; Slide; Twirl; Slide;**  
Repeat action meas 17-20 in RLOD with W turning L face on the twirl;
- 25-28 **Balance Away; Balance Together; Balance Away; Balance Together;**  
Inside hands joined partners step away from each other and hold 2 counts; Step together (balance), and hold 2 counts; Repeat action meas 25-26;
- 29-32 **Waltz R; Waltz R; Twirl; Step, Touch, —;**  
In Closed position do 2 turning waltz steps making a complete turn; W twirls RF in 3 steps as M waltzes in place; Join inside hands and step fwd R, touch L, and hold;
- Repeat entire dance for a total of four times. To end the dance Balance Fwd and Back; Twirl and acknowledge partner with a bow and curtsy. To make this a mixer the lady leaves her current partner on the twirl meas 31-32 and advances to the next man ahead in LOD.

Undoubtedly the best selling round dance record of all time is Happy Polka. It is a fun routine, but more than that it makes a very pleasant to behold "Iris" pattern as the dancers move in to the center and back out.

### HAPPY POLKA

**Record:** Sunny Hills AC11

Skater's position facing LOD. Both start with left foot.

- 1-4 **Heel, Snap Back; Two-Step; Heel, Snap Back; Two-Step;**  
Place L heel diag fwd to L bending R knee slightly, snap ball of L back and across in front of R; Do one fwd two-step; Repeat action starting with R;
- 5-8 **Lady In; Two-Step; M Follow; Two-Step;**  
Retaining L handhold M does 2 two-steps in place as W swings in twd COH in front of M with 2 two-steps to face RLOD; W continues around with 2 more two-steps as M follows her in 2 two-steps making a full L face turn to resume Skater's position facing LOD;
- 9-16 Repeat action meas 1-8;
- 17-20 **In, 2; 3, Kick; Turn R, 2; 3, Touch;**  
Both walk diag fwd into center L, R, L, kick R fwd; Release hands and both do a solo R face turn diag bwd to place R, L, R, touch to Skater's position facing LOD;
- 21-24 **Two-Step L; Two-Step R; Two-Step L; Two-Step R;**  
Do 4 two-steps progressing diag in and out;



- 25-32 Repeat action meas 17-24 but on last two-step W makes 1/2 face turn retaining R hands;
- 33-36 **Walk, 2; 3, Swing; Roll Across, 2; 3, Swing;**  
In R hand star M walks fwd (W bwd) L,R,L, swing R fwd; both roll full R face turn to change sides W XIF of M and join L hands;
- 37-40 **Fwd Two-Step; Fwd Two-Step; Two-Step to Side; Fwd Two-Step;**  
In L hand star W on M's L but slightly ahead M does 2 fwd two-steps (W bwd) then change sides with one two-step to side (L for both) W XIF of M; Join R hands two-step fwd;
- 41-48 Repeat action meas 33-40 but on last two-step W does 1/2 R face solo turn into Skater's;
- Ending: On meas 48 third time through face partner, join M's R and W's L hands step back R, step back L, point R fwd.

Composed in 1952 by Henry "Buzz" Glass of Oakland, California, Blue Pacific Waltz introduced the "twinkle" step to round dancing. The dance is fairly simple but it is a beautiful pattern to watch. This is another of the early routines that enjoyed great popularity among the dancers and is still being danced occasionally by some groups.

#### BLUE PACIFIC WALTZ

**Record:** Windsor 7609 or 7638 "Over the Waves"

Open position, facing LOD, joined hands extended backward. Footwork is opposite.

- 1-4 **Step, Swing, —; Roll, 2, —; Step, Swing, 2; Roll, 2, —;**  
Step slightly away from partner and step L, swing R across and hold; Change places with 1 full turn (M R face, W L face) W turning in front of M to inside of circle; Repeat starting with opposite feet;
- 5-8 **Step, Swing, —; Step, Swing, —; Waltz R; Waltz R;**  
Repeat action meas 1; Change hands and step R, swing L across and hold (M should maneuver in front of W); Do 2 R face turning waltzes end facing Wall;
- 9-16 Repeat action of meas 1-8:
- 17-20 **Step, Swing, —; Twinkle; Twinkle; Step, Touch, —;**  
Still in Closed position do one more step L, swing R across, hold; Step fwd R turning to face partner, step L, close R turning to face RLOD; Repeat the twinkle starting RLOD and end facing LOD; Step fwd R, Touch L, —;
- 21-28 Repeat action of meas 17-20 two more times:
- 29-32 **Step, Swing, —; Hook, Pivot, —; Waltz L; Waltz L;**  
Repeat action meas 17; Cross R over L and pivot L face putting weight on R and picking up W to Closed position as she takes 3 steps; Do 2 L face turning waltzes ending in Open position;

To round out your program and bring it up to the present you may want to include a present day round or two, depending upon the time allotted and the number of older dances in your program. Since so many are available this should present no problem and if you need help consult your local round dance teacher. Be particularly mindful of the dances that are not only fun to do but those that are pleasing to the eye. Sometimes a very simple non-challenging routine may get the greatest audience reaction.

We are not suggesting that you use all of the dances mentioned here. Select the ones that fit your pageant planning or use bits and pieces of several in one short segment. Remember, you will want to aim for variety in order to hold the interest of your audience, so try to alternate the fast, vigorous dances with those of a more sedate nature. The use of different rhythms will give added variety, as will moving from a round dance "formal" circle to free style, "all over the floor" segments.

#### Build Up to the Present

Your programming should be graduated to show the changes that have come along during the past 25 years. When you arrive at the present time, you might look at the two-steps, waltzes and other rhythms and select, not the most difficult, but the most eye appealing contemporary rounds with music that seems to fit the American Square Dance theme. It may be that a number of routines can be tied together to form one composite waltz or one two-step and danced to a single record, thereby giving a sampling of today's round dancing.

Don't forget, the round dance portions of your show will in themselves help to do a "selling job" on the joys of dancing. If a person looks at what you produce and shakes his head and says, "It looks pretty, but I could never do it," then you are missing the boat. If, on the other hand, the spectator turns to his wife and says, "Hey, look at that. It looks like fun. Let's try it," then your performance is doing more than just telling the story of square dancing. It is saying to the public, "Come on; get off those comfortable chairs, leave the TV set and join us in a fun activity."

Remember that none of these segments should ever be allowed to become boring to the spectators but let yourself go and have fun and those watching will have fun, too!



# WHAT'S in a NAME?

by Walt Cole, Ogden, Utah

BLOW A FUSE  
WALK THE PLANK  
PIT THE PRUNE  
ZIP CODE  
SWEEP A QUARTER  
CLOVERLEAF  
VEER LEFT  
TURN THRU

**L**ET'S PLAY the word association game! Ready? Here goes! Grand Square. . . . Square Thru. . . . Gotcha. . . . Right and Left Thru. . . . Goofer's Dream. . . . Star Thru. . . . Hit the Wall. . . . Swing Thru. . . . Destroy the Line. . . . ! O.K., which words created *good* word association? Which did not? Which had directional meaning to you? Which did not? Should not then, terms for new and/or experimental movements have definite and/or directional meaning? Should not they also be appropriate to the terminology and tradition of square dance?

Square dancing and its terminology have evolved over many years. The terms used in the "beginning" derived their meanings from the European language (from the folk dances that immigrated to America) and these terms actually directed the dancers in their movements. Do Sa Do—French for back to back (originally spelled dos a'dos); Châsse—to balance (as knife edge); pas d'Basque—step of the Basque (Spanish); and possibly allemande was originally alle monde—to go to the people. (See also Ralph Page's articles in previous issues of this magazine.) Many of the words were "lifted" directly from the old country and applied in our language of today. This is simply the "melting pot" process of the growth from the origin of America. Looking into the language of square dancing, we see that the basic vernacular does have some meaning and implied direction.

Thru—in most combined words as star thru; square thru; right and left thru; pass thru; eight chain thru; and cross trail thru; THRU tells us that one is about to go *thru* an arch, *thru* a square formation or course of travel, *thru* another couple using first a right hand and then a left, or *thru* eight hands of travel (or eight people), *thru* a couple in a cross over

movement—in other words, THRU describes a course of travel to some point within the square.

Chain—I am told that originally this word was "change"—thus ladies changed places, positions, or in an eight chain thru we all change places eight times. I suppose the 'ge' was dropped due to the discomfort in calling or speaking the 'ge'.

Grand Square—One travels in a large square course; or if you will eight square courses are done simultaneously by each of the eight people in the set.

Stars—If four men or ladies put a right or a left hand into the center and travel around that center point, they thus form a star-like formation. This is particularly true with Star Promenade—A star formation walking (promenading, French for walking) with another person.

Ocean Wave—Doesn't this in fact describe a wave with its crest, swell, and trough?

Grand Right and Left—grand (French for large) and the right and left hand movements.

Even the more modern terms, particularly the movements during the past 5–10 years that have received continued interest and use, are by and large, movements whose titles display some definitive objective in square dancing. Could this be the underlying reason for their popularity and consequently their staying power? For example:

Swing Thru—turning half way around with, say, right hands joined and then by the left, is, in my book, descriptive of a gate swinging and we are going "thru" a wave. (How would undulate the wave sound?)

Circulate—to move about, but in this case, within a definite pattern.

Walk and Dodge—Certainly this is definitive when one person (or couple) walks across



the set and the other person (or couple) dodges (or slides) away.

Transfer the Column—to my way of thinking, this title tells me something—that we are about to transfer a column to an ocean wave.

These examples could go on through the entire list of accepted basics and the majority would probably stand the test. Hopefully, these examples present some logic, but more importantly they will cause some real cogitation over names like—Gotcha, Hit the Wall, Coordinate, Fascinate,—BUT, don't get me wrong, the movements are smooth, most of them accomplish a choreographic purpose. As an example, why call the movement—Destroy the Line—when maybe Wheel and 'Cycle might be a little more directional, a little more appropriate—even though this proposed name produces visions of motorcycles and wheelies. Even this suggestion for a name could be stated as an example to illustrate the importance of carefully thought out titles.

#### **“What Does It Mean?”**

Abstract titles put too much burden on the dancer. He has to become a walking encyclopedia which certainly can lead to frustration and even rejection of square dancing. Granted, it is the caller's responsibility to teach movements in such a manner as to make it “perfectly clear” to the dancer; it is the dancer's responsibility to learn the movement without continually requiring a basic, directional walkthru. But, expecting one to memorize abstract titles of “2000 calisthenics set to music” is not in keeping with the basic premise and foundation of square dancing. Square dancing is unique in the recreational and social world. Once the golf, swimming, and tennis lessons are over, one continues playing each to his own level of pleasure. Not so with square dancing. It is a continual learning experience. In recognition of the rebuttals, defenses and solutions to this statement, it remains so. Thus it behooves us even more to stress titles that express the idea of direction for that movement.

Hopefully, these examples are logical, but more importantly, again, will start the wheels of thought turning.

The teaching of classes involves not only square identification, but also parts of a square, AND the basic directional words to provide the foundation of learning a new lan-

guage. Ask any new dancer and he will definitely tell you this is a new language. In describing the four hats each dancer wears in the square—corner can be described as the one around the corner of the square from you; opposite is simple; right-hand lady is also easy as is partner, but how many of us actually realized at first that there were four hats to wear? In other words, it means breaking down this new language into the simplest, most meaningful association with words and descriptions with which the new or even the experienced dancer is already familiar. This can also very aptly apply to teaching new movements to experienced dancers. The new movement that carries the most descriptive name, the most definitive name within this language, is the easiest to comprehend, resulting in greater acceptance and longer lasting use. Whatever happened to Bucket of Worms?

In reality, the majority of the SIO 75 and/or CALLERLAB 68 basic movements have very appropriate names. Again, could this be part of the reason for their success and longevity? In following the context of the above paragraph, is there a need to develop a committee or subcommittee to judge the appropriateness of names for new basics and/or experimental movements? How about fitting this concept into the recent move for standardization? i.e., standardization of names conforming to descriptive meaning. Much has been done for the betterment of our activity about styling and comfortable dancing. Should not the name of a basic connote this same styling concept? What image do we produce when an audience, who might be completely unfamiliar with square dancing (or worse, already has a warped and biased opinion) hears a call such as do a “bucket of worms”, followed with “hit the wall” and grab a “gotcha”? How many of us have carried the “-ates” a bit too far—coordinate, syncopate, reciprocate, fascinate—creating impressions not in keeping with the square dance morals and activity?

#### **The Title Is Important!**

In the interest of image, ease of teaching (or rather learning) and in the sense of tradition, extreme care and thought should be given to titling new movements. We could point to CALLERLAB or LEGACY and  
(Please turn to page 52)



## The Dancers

# Walkthru

## THE SUBJECT IS ANGELS

**O**VER THE LAST SEVERAL YEARS, the Delaware Valley Federation of Square and Round Dancers has seen a large increase in square dance classes in its area and as a result a great many more club members being involved as class aides, or angels as they are commonly known. Harry and Marge Evans, Education Chairman for the Federation, have both participated as angels and been aware of others helping where certain expectations and habits develop which can cause confusion among the class members. Tackling the problem with a direct approach, they have written the following helpful treatise.

Angels? Heavenly beings? Well our angels are a little more down to earth. They are the wonderful people who respond to the appeal to introduce square dancing to the public by demonstrating at shopping malls, one-night stands, T.V. spots, etc. And they bring others to square dance classes and aid the teacher/caller by filling in squares so that all the class members may dance.

If you are thinking of becoming a class angel, there are some simple rules to remember:

1. *Class time* is important. With so much to learn these days, every moment of teaching and practice time counts in making our graduates dancers of good quality. Please don't expect special tips for the angels; we do have other nights to enjoy club level dancing.

2. *Learning to listen* to the caller's commands requires concentration. As angels we become class members again, responding to the caller. Therefore there is no instructing or small talk in our squares. We are all listening to the same caller.

3. *Dance styling* that we may have adopted is out of place here. We keep our basics pure in form. The proper do sa do, hand and arm-holds, a quick touch to acknowledge positioning and no short cuts will insure our dancers of the proper position for the next call.

4. *We're helpers* not pushers. Our dancers must understand what they are being taught. To gently guide them through a maneuver because of a momentary lapse of thought is fine. But we accomplish nothing for the dancer if he has been pushed through an action and doesn't know what he was supposed to do. Our actions are gentle so the caller will be aware of the dancers' needs.

5. *We dress* for the dance. The attractive example we set will indicate the proper clothing and encourage the beginner to wear similar garb without feeling uncomfortably conspicuous.

6. *After graduation* when we've welcomed the new dancers into our club, be eager to dance with them. We all began sometime. We were frightened, worked too hard, made mistakes and were sure every error happened because of us. It is in the company of the experienced dancer that the beginners will become easy and comfortable in the square dance scene. We can help them become good dancers now and better angels later on when they do for others what we have done for them.

### A BONUS:

## IT'S LEAP YEAR

**I**F YOU'VE LOOKED CAREFULLY, you've already discovered that this is one of those odd years when we get an extra day in February. This occurs every fourth year unless it's a centesimal year which is divisible by 400, which means that the year 2,000 will be a leap year.

Anyway, there's an extra day this month. What will you do with it? Plan an extra dance for your club or an extra night for the class to workshop? Perhaps you can account for that extra 24 hours by working in an extra tip at each dance during the month. Or perhaps each position in every square should



## The WALKTHRU

have an extra person this month—three instead of two? Or perhaps all round dances should repeat the B part of each dance this

## HANDLING A CROWD

**M**ANY SQUARE DANCE CLUBS at least once in their lifetime are faced with handling a very large dance in a hall not quite big enough to accommodate the crowd. Obviously most of the time such a situation is controlled by limiting the number of attendees. On occasion, however, there may be a legitimate reason as well as solution for extending the dancers beyond the available floor space.

Such a situation faced the Valley Stars Club of Somis, California, who celebrated its 30th Anniversary last October and who wanted to include the many people who have enjoyed dancing with it over its long span of existence.

A great deal of planning went into the event including location, decorations, callers, tickets, menu and special events. As a special keepsake of the evening and token of appreciation to those who attended, instead of printing paper tickets, the Valley Stars had small replicas of its own badge made which served as admission to the dance.

In order to allow everyone ample time and space to enjoy both the dancing and the supper, the club members had planned well in advance. As the dancers arrived, a small colored dot was stuck on each person's badge. Four different colors were used. (These dots come in rolls, are self-adhesive and may be purchased at stationery stores.)

Beginning at nine o'clock, one color was called out and those couples whose badge held that color dot were asked to retire to a separate room where a sumptuous buffet awaited them. In 45 minutes a second color was called and so on through the evening until all four colors had an opportunity to eat. The dancers always had room on the floor to move as one-fourth of the guests were always in the next room eating. The food line (meats, cheeses, breads, salads, desserts, etc.) moved quickly and the people had ample elbow room at the

month. Or maybe each club should have two refreshment breaks or maybe each club should admit two for the price of one.

Leap Year's been around a long time. We should certainly do something to acknowledge the extra day.



tables as only one-fourth of the dancers were fed at a time.

This unique method of color-keying the dance worked smoothly and impartially for everyone in attendance and the chorus which echoed around the hall at the end of the evening was, "A great party!"

### BADGE OF THE MONTH



February salutes Valentine's Day, a time when love and hearts and flowers reign. Our appropriate badge comes from Lubbock, Texas.

On Valentine's Eve in 1974 a round dance class graduated and a short time later 16 couples decided to organize a new club. True to their time of graduation, they selected Happy Heart Round Dancers for their name with joined hearts forming the badge. All are warmly welcomed to dance with them Wednesday evenings at the El Mariachi at North University and Cornell Streets.





# A WILD WEST PARTY

**W**ANT TO PLAN AHEAD and have a special party sometime this spring? Why not a rip-roaring, wild west theme? It can lend itself well to square dancing as well as to this year of the Bicentennial. Please note we are not suggesting a barn dance; we are suggesting an old western theme around which to stage your up-to-date, current square and round dancing.

Depending on what part of the world you live in or how good a "scrounger" you are, you may find typical items to use as decorations. Desert foliage, dry or potted, would be appropriate. Swinging doors or Tiffany lamps (real or simulated) could be used at the entrance or on the stage. Large size posters printed on wrapping or construction paper might show your caller or various members as being "wanted" and could be hung around the walls.

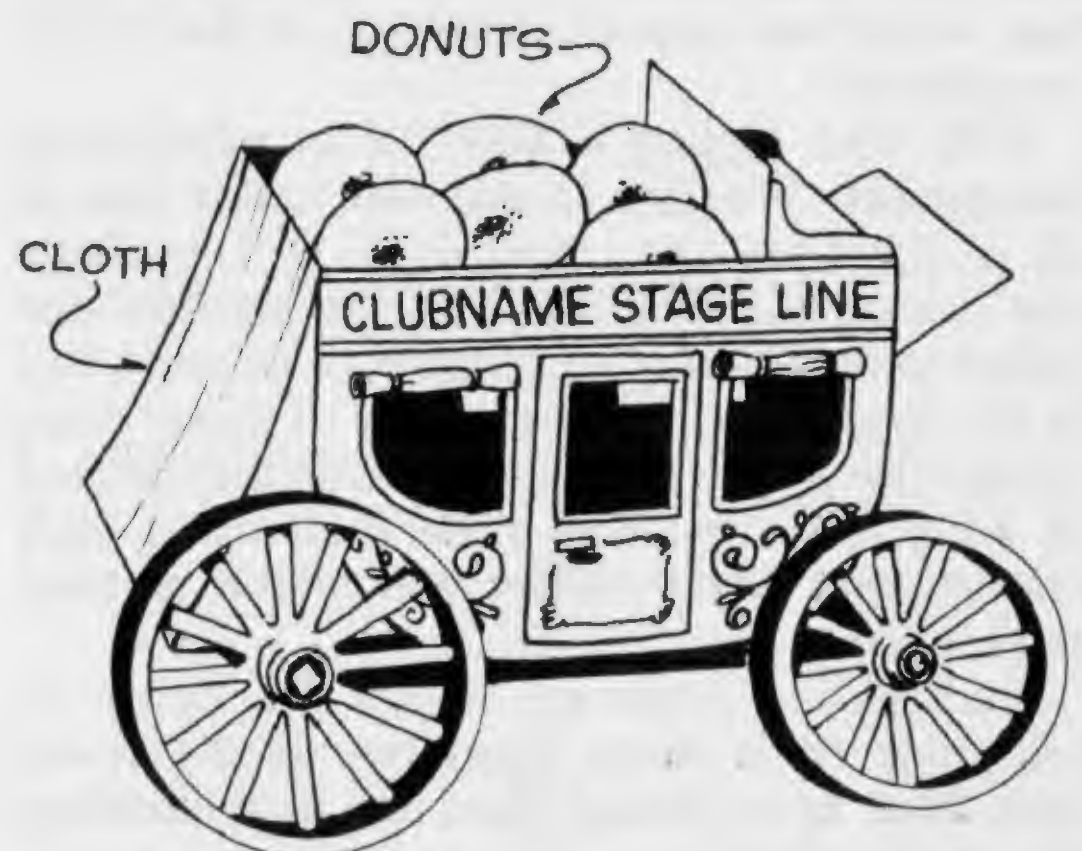
The Lake Vista Square Dance Club of New Orleans, Louisiana, had a wild west party one year and went all out including long square dance dresses and sunbonnets for the ladies, while the men wore their regular western clothing. They made a life-size jail out of refrigerator cartons and papered it with wanted posters—one for each club member. For refreshments they decorated a table to look like a chuck wagon and served chili and beans, and for entertainment they cleverly rigged a "cake" out of a giant cardboard box and when it was "cut," five male members popped out and, properly attired, danced the can-can.

For a club which serves refreshments con-

tinually, consider making a prop stagecoach from paper boxes, cut, glued and painted, with the top left open. By lining this with foil (for cleanliness), it could be filled with donuts and left alongside the coffee urn. Refills when needed would be easily handled.

Your caller won't have any problem finding appropriate singing calls or round dances to drop into the evening's program. Such titles as Tie A Yellow Ribbon 'Round the Old Oak Tree, Bonanza, Old Monterey, Kindly Keep it Country, My Adobe Hacienda, Wagon Wheel Waltz and San Antonio Stroll quickly come to mind. And just for the fun of it you might want to try an honest-to-goodness, old-fashioned Virginia Reel once during the evening.

Have a whopping good time!



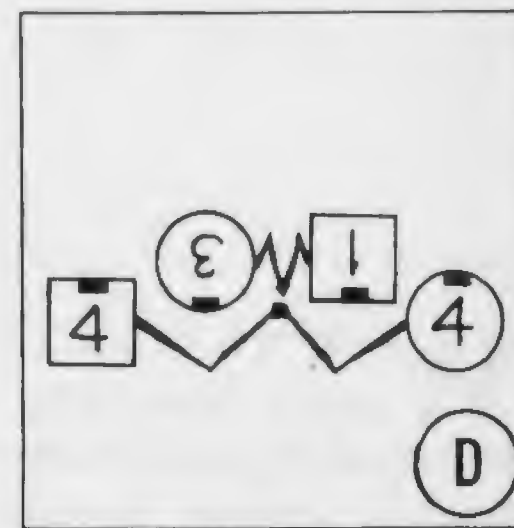
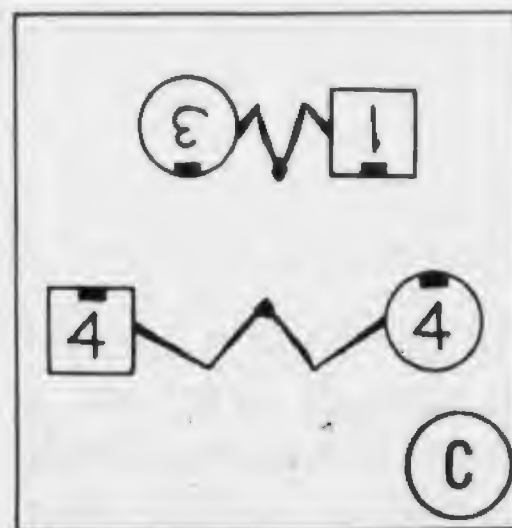
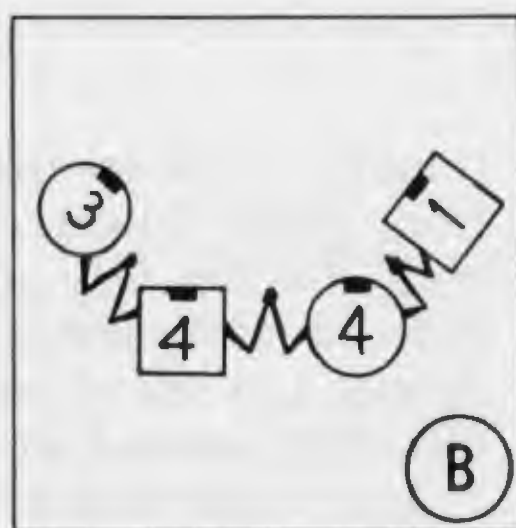
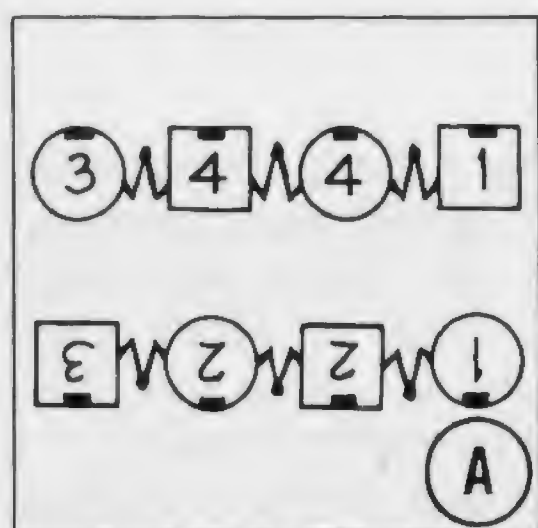


# TAKE A GOOD LOOK OK

a feature for dancers



According to Joe and Barbara, Arch in the Middle and the Ends Turn In may be an oldie, but it's still a goodie.



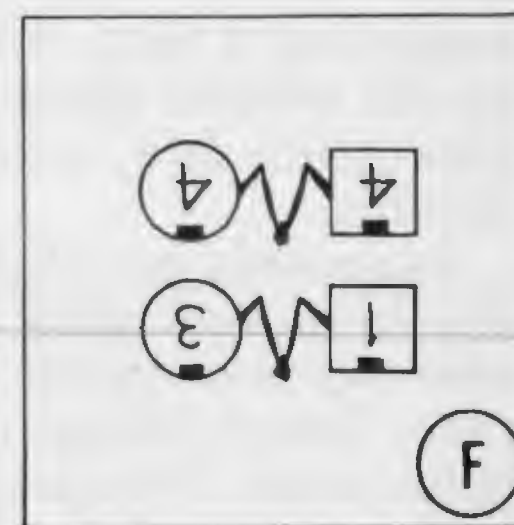
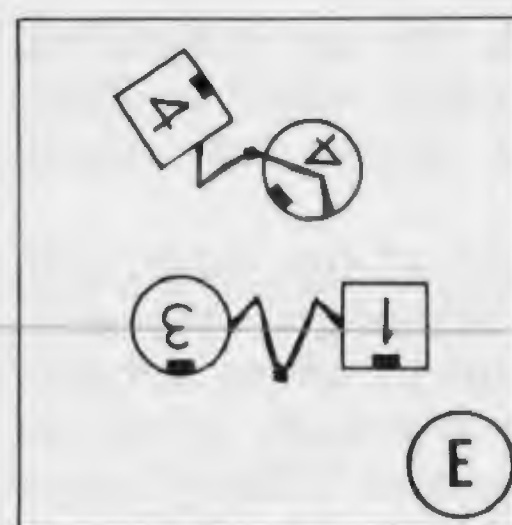
JOE: Sometimes we wonder about people's reasoning. They complain about "hair mussing" figures such as box the gnat and flea, star thru and others and they move to eliminate substitute and replace it with zoom. Then they turn right around and introduce curlique, which we like but which also is a hair-musser if you want to put it in that category.

BARBARA: Last year when they came out with a mainstream basic list somebody suggested that they eliminate Arch in the Middle and The Ends Turn In. Perhaps they felt it, too, was a hair-musser. Anyway, at that point we objected.

JOE: Our feeling is that it's an established movement. We like it and our caller uses it all of the time. As a matter of fact, perhaps one reason we like this basic is because our caller took the time to teach it to us correctly in the beginning. We find many of these "turn under the arm" movements aren't awkward at all *if* the men will raise their arms high enough and *if* the ladies will watch as they duck under.

BARBARA: Anyway, here's the figure as we enjoy it. It starts from two facing route lines that have passed thru are now standing back to back (A).

JOE: As the couple in the center makes an arch the end dancers move forward (B), release their handholds with the center couple and turn to face them (C). As the one couple



arches the original ends move forward (D) ducking under the arch.

BARBARA: At this point what might be considered by some to be a "hair musser" is a simple, automatic Frontier Whirl or California Twirl — whichever you prefer to call it (E). Having completed the turn-under figure, the original arching couple is now facing directly behind those who started out as ends of the line (F).

JOE: We hate to see all of the old established calls disappearing simply because new calls are coming in to take the limelight. We think there is room for both.

BARBARA: Don't forget, if the couples are in lines of four facing in to the center of the square, the call "Arch in the Middle and The Ends Duck Out" is virtually the same with the exception that the arching couple, once the others have ducked through, does not do a Frontier Whirl, but simply stays where it is ready for whatever may happen next.



# • Chapter thirty-nine

## *The One-Night Stand*

**O**F ALL THE VARIOUS FORMS of square dancing, none reaches a greater number of persons than the One-Night Stand. Nowhere is there a greater opportunity for the caller to provide for others a taste of square dancing enjoyment. Nowhere can a caller achieve a deeper sense of personal accomplishment and personal pleasure. You will note that this chapter is designed for use by those who have a basic knowledge of square dancing and some proven calling and teaching ability.

Because a One-Night Stand is relatively uncomplicated, it is too often assumed that anybody can conduct one. This is a tragic fallacy. While the One-Night Stand may not necessarily be considered a “recruiting station” for a fuller square dance program for those participating, it is a sad fact that far too many potential square dancers have been discouraged forever through lack of proper leadership at one of these evenings.

The caller for a typical One-Night Stand *must be* a most versatile individual. He never knows, until he arrives at the scene, just what he will be facing for the evening. Yet, through it all, he must have a sense of humor, composure and the adaptability to deal with any unforeseen situations.

Truthfully, the person who can successfully conduct a One-Night Stand must not only possess a majority of the talents of a full-program caller, but he must be unusually perceptive and sensitive to the special needs of those who are cautiously taking step one into this activity. He must be able to express himself clearly. He must also possess the type of personality that will project and instill confidence in the group while providing them an enjoyable evening. He should exude by example, the attitude, the costume, the manners which present the best possible image of this activity.

*If that sounds like a big order—it is!*

Long before square dancing made the scene as the more or less specialized hobby it has become today, it was recreation pure and simple. With few exceptions the old time square dances were synonymous with an evening of play parties or mixers to serve the prime purpose of giving folks an uncomplicated good time.

People might attend one of these square dances once or twice a year, or they might come only once in a lifetime. It was easy to see that these were significant events. Their importance was due primarily to the fact that they required no previous square dance experience, were excellent “family” programs with little or no regard for age and, when you came right down to it, were just about the friendliest type of get-together you could find.



You just can't join hands with a lot of nice people, move with them to the accompaniment of true American-style square dance music, laugh at some of the antics of the crowd and not come away with an honest-to-goodness feeling of well being.

### **The One-Night Stand Today**

One-Night Stands might be considered a remnant of the oldest form of square dancing we know and are the one kind of square dance event calling for *no* prerequisites from the participant—it might be helpful for him to understand the English language. Everything included in one of these dances is presented on the assumption that the participant has never taken part in a square dance before and quite possibly never will again.

By being presented with simple language, those attending are able to take part in a program like this which generally ranges in duration from one to three hours. The One-Night Stand serves as the social portion of an evening's entertainment sponsored by a church, school, neighborhood, or other affinity-type group. It may be assumed that a large number of those who become hobby square dancers get their initial exposure to square dancing at a one-nighter.

The purpose of the One-Night Stand is primarily to be of immediate service to those who attend, by providing them with enjoyment and fellowship. It should present American Square Dancing in a good light and in a proper atmosphere.

The One-Night Stand should be regarded as a unit complete within itself. It may be that those participating will have such a good time they may want more, but that is just an *extra* reward for the efforts put forth in doing a good job.

We contend that things haven't really changed so much and that a good recreational evening of square dancing is just as important today as it was back at the turn of the century—or before. Here are some sample situations where a square dancing One-Night Stand can be a “natural”:

*An insurance company wants to “kick off” a series of sales meetings with a get-acquainted evening for the salesmen and their wives.*

*The young peoples' group at the local church wants to get its year's activities off to a good start.*

*A sorority wants to throw a “different” kind of a party for its members.*

*A square dance club wants to put on an “exciter dance” to bring in new potential beginner dancers.*

*The foreign students at the local university need an evening of fun to get acquainted with each other.*

### **So You're Going to Present a One-Night Stand**

In planning your one-nighter, keep this prime objective in mind. You want the “guests” to have a good time! This involves several things. Mixing the people so they have an opportunity to get their minds away from personalities



and into the fun of the activity is important. So the use of good mixers, suitable for the occasion, not embarrassing to the participants yet providing variety, is a must. Another must is to avoid the appearance of *teaching*. Of course we will teach, but the folks aren't coming to school; they are coming to have a great time. Consequently, whatever we do, whatever we present must avoid the appearance of being *work*.

Our attitude must be one of contagious fun. We are not "drill sergeants," neither are we hired as entertainers; we are simply the intermediary to bring the people and square dancing together.

This will be an evening of American Square Dancing where we will have an ideal opportunity to provide the guests with a taste of this activity. For that reason we suggest that the evening be programmed along the lines of a typical square dance, divided into fun modules or "tips."

### **Off to a Good Start**

It is not uncommon for a majority of participants to be on hand and ready to go at the time scheduled, so plan to start on time if for no other reason than simply as a reward for those who made the effort.

However, because others are still to come, plan to "kick off" your evening with something that will not require re-teaching later on. Stall until everyone arrives before presenting what basic language you will be using.

With this in mind, we suggest a circle mixer that accomplishes these purposes:

- Accumulates additional dancers as they arrive.
- Is quite simple and requires relatively little explanation.
- Uses exceptionally "danceable" music.
- Mixes dancers with different partners, thereby immediately breaking down any resistance to achieving a friendly social atmosphere.
- Helps right from the start to gain the confidence of the participants.

This short period will set the mood for the evening and will allow time for all the guests to arrive. It will serve to accustom the participants to the sound of your voice and will orient them to the direction sounds coming from the public address system.

The first dance should then be approached with the following idea: while contributing to the fun of the evening, the program is not dependent upon it, so that anyone coming in late and missing it will not have missed a "key" bit of instruction. It does, however, give preliminary work in moving to the beat and phrase of the music. It mixes the people, and thus immediately puts into operation the building of a friendly atmosphere. It introduces, through well-selected music, the "sound" of square dancing.

Most of all, it begins right from the very start to teach the people to "listen." It is this essential element — the necessity of learning to listen — that sets square dancing apart as a truly unique and valued activity.



Just remember, don't let your teaching become *heavy*. You don't have to say "square dancing is fun" — prove it!

### **The Prime Instruction Module**

Now that your group has gathered, it is time to begin in earnest the serious business of having fun. In the few minutes that follow, you're going to introduce twelve working terms the participants will use during the evening. You have a choice of methods at your disposal. Either you can teach and then do the movements, or you can use the method known as Call-teach.

For a One-Night Stand, you won't have to do very much of the "Show and Do" type of presentation. If you play and have a good time, you will find that the feeling will be contagious, and the dancers, too, will enjoy themselves. However, there are many times when you will want to demonstrate simply a swing or some little movement you would like to establish more firmly in the minds of participants. If the group isn't too large, you may want to work from the center of the hall, first getting the dancers into a circle. If it is a large group, and if you are working from a stage, then you may want to call their attention to yourself and do your brief demonstration up there where all may see.

The Call-teach method comes with practice, but by using plain conversational English, you simply instruct the movement while your hoedown accompaniment music is playing in the background. Whichever method you use, one very important goal is to allow the dancers to feel the beat of the music and to *move* to the music.

Every non-square dancer knows certain square dance words, even if he is not sure what they expect of him. "Swing Your Partner," "Do Si Do" ("Do Sa Do") and "Promenade," are typical *square dances* to him. Forward and Back, Circle Left and Right, Partner, Corner, etc. are already part of his English vocabulary.

### **The Use of Key Words**

The "jewels" in any caller's vocabulary are the single words and short groupings that immediately tell a person what to do. Every caller makes a collection of these and they include such valuable bits as Stop, Go, Ready, Now, Ladies, Men, Boys, Partners, Split, Go Around, Down the Center, Around the Outside, Into the Middle, Leave that Person, Separate, etc.

Included further in the language the guests already know are additional terms such as Right, Left, Forward, Backward, Reverse, Go the other way, Walk, Move to the beat of the music, Slide your feet (why wear yourself out skipping?).

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MORE NEXT MONTH—*There's much that can be written about these one-nighters and there's a great deal that has been written already. During the past 27 years a number of articles and a special Handbook have appeared on the subject as a part of SQUARE DANCING Magazine. It is our feeling that any callers' textbook, in order to be complete in itself, should contain this information. For that reason we have included much of what has appeared before and blended it with some current, updated ideas that should make this chapter especially valuable. This chapter will continue next month.*

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# SQUARE DANCE DIARY by a square dancer



One should never be surprised  
by what he sees or runs across in the

## SQUARE DANCE SCENE

"IT'S THEIR FIRST DANCE  
SINCE 1972"

"...THAT'S ONE OF OUR RULES.  
TO WORK HERE YOU'LL HAVE  
TO JOIN THE BOSS'S SQUARE  
DANCE CLUB"



We invite you to send in  
your suggestion for a scene  
in the Square Dance Diary.





# Style Lab

## ISLAND CHAIN

**E**VER SINCE someone discovered that the Grand Square portion from one of the traditional Lancers made an excellent square dance break, folks have been composing miniature routines that are set for 32 or 64 beats of music and allow the dancers to move smoothly and comfortably through some very satisfying patterns. Included in these are the variations of the grand square, the grand spin

and grand prowl. In recent years the rainbow stroll, the grand parade and a number of varieties of the teacup chain have kept dancers on their toes.

The Island Chain is not a newcomer, but it is a combination of movements that needs to be memorized by the dancers. A good part of the effort can be eased by the caller who can prompt the traffic pattern while the movement is in progress. Nevertheless, it's not a bad idea for the dancers to commit the routine to memory if it happens to be one in continuous use in their area.

In the Island Chain there are two basic patterns that work simultaneously. Two of the ladies (the head ladies in our example) will simply do a wheel chain by turning with their right arms once and a half and ending up with their opposite man for a courtesy turn. While these two ladies are involved in the center of the square, the other two ladies (the side







ladies in this example) move out to their right and turn that gentlemen with a right forearm. Leaving him they return home to their partner who courtesy turns them.

In our play-by-play photographic breakdown it looks like this: From a square (1) the head ladies start into the center as the side ladies leave their partner and move to the right (2).

The head ladies begin to turn by the right forearm in the center of the square (3) as the side ladies reach their corner and turn once around with the right forearm (4). The head ladies in the center continue their turn and having gone once around (5) continue to go half around again (6). By this time the side ladies have returned to their partner and all four couples (7) do a courtesy turn to end as a square once again (8).

At this point, the figure is partially completed and 16 steps have been used. Two of

the ladies (the heads in this instance) are with their opposites and the side ladies are with their original partners.

By repeating the action and having the head ladies turning by the right in the center once again, all 4 dancers will be with their original partners at the completion of the next 16 steps. Or, if, the second time through the side ladies do the wheel chain in the center as the head ladies move to turn with their corners, the end result, after 16 more steps, will be that everyone is with his opposite. The entire procedure to this point can then be repeated with the result that in 64 steps each person will have returned to home.

Island Chain is not a movement to be rushed. The full value can be realized when dancing to well-phrased music with the caller giving his commands on the 7th and 8th beats of each phrase allowing the dancers to move on the musical phrase.





# THE 25<sup>TH</sup> National SQUARE DANCE Convention<sup>®</sup>



June 24, 25, 26, 1976

ANAHEIM  
CALIFORNIA

*"A Past to Remember — A Future to Mold"*

**C**ONTRA DANCERS UNITE! Where? At the 25th National Square Dance Convention, June 24, 25, 26, 1976, Anaheim Convention Center, Anaheim, California. Some of the best contra callers available and an estimated 2,000 or more dancers will be doing contras for up to eight hours per day, all three days of the Convention.

*Who will the contra callers be?* We are unable to reveal the names until more confirmations are received, but there will be some top authorities on tap who have written books on the subject of contra, taught other callers, etc. If you like name dropping you will be impressed.

*What in the world are contras?* A contra is basically a line dance, usually a long set of two facing lines. Remember the Virginia Reel? Many of the figures are similar to square dance figures, and one of the great delights is that it is all so beautifully phrased to the music. Many dancers are suddenly discovering the joy of dancing *to* and *with* the music. Try it—you'll like it!

*Is contra dancing growing?* By leaps and bounds! It seems strange that a dance form which was enjoyed in 1776 is suddenly growing in popularity, but that is exactly what is happening. People began noticing contras at the National Square Dance Conventions in Salt Lake City, San Antonio, and really began to participate in large numbers last year in Kansas City. There were about 500 dancers at the contra afterparty in Kansas City.

Until about two years ago there were no more than a few contra groups. Now they are everywhere. Bob Osgood, of the American Square Dance Society, has recently conducted a five-session contra callers' clinic.

Jess and May Sasseen, Los Angeles round dance teachers and Contra Dance Vice Chairmen for the 25th National, are combining contra and round dancing. Do you still wonder if contra dance popularity is growing? Visit the contra sessions at the National and see first hand.

Want to find a contra group so you can practice a little before June, '76 or experience what it's all about? Ask a square dance caller in your area. Ralph Page, Walt Cole, Don Armstrong, Lannie McQuade, Bob Osgood, Bill Castner, and Bob Ruff are just a few across the country who are involved with contra groups. Many other callers such as Bob Van Antwerp, Marlin Hull, Dan Schmelzer and Bruce Johnson usually call a contra at their square dances. The two, square and contra dancing, are related and go well together.

**WARNING**—The dancing general has determined that contra dancing may become habit forming.

## **A Complete Convention**

Each June when the National Square Dance Convention is held it marks the gathering of tens of thousands of dancers, square, round and contra enthusiasts. Each of these areas of the American folk dance are covered to their fullest.

More than 275 hours of dancing have been programmed during the three days of the Convention. This will include all categories and levels, from beginning to advanced, challenge and youth. Yes, every aspect of the square, round and contra movements will be represented with a complete program of activities.

Those desiring a recess from the rigors of the dance are encouraged to become enlightened during the 200 plus hours of educational programs to be offered as an integral part of the Convention. Here again, all facets of the activity will be allotted space and time on the program.

The Showcase of Ideas, Publications Display, and Square Dance Hall of Fame Exhibit will be available daily from 10 am to 9 pm. Another of these programs will be Meet the V.I.P.s. Daily from 10 am to 5 pm a room has been set aside to afford the opportunity to meet some of the most outstanding personalities in the movement. A different V.I.P. will

*(Please turn to page 71)*



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## South Carolina

The 3rd Annual Spring Square Dance Festival is scheduled for March 19th and 20th at the Convention Center in Myrtle Beach. Staff callers are Pearl Goss, John Inabet, and Bobby Lepard with Harold and Judy Hoover conducting the rounds.

## New Jersey

Square dancers in the Toms River area are enjoying their hobby in a brand new square dance "home." Two years ago Ken and Agnes Sanford decided to move their Trailer Sales to a new location. Having just graduated from

It's evident that these dancers are thoroughly enjoying themselves at Holiday Hall in Toms River, N.J. (below). (Right) Owners Ken and Agnes Sanford at the front door of their combined Trailer Sales building and dance hall.

a square dance beginners' class they were so enthused with the spirit of the activity that they decided to erect a building large enough to house their Trailer Sales and also to have a dance hall contained therein. Presto—Sanford Trailer Sales building, home of Holiday Square Dance Hall! The hall can accommodate a minimum of 50 squares, has a hardwood floor, full kitchen, wardrobe and restrooms, is completely air conditioned and has ample parking space for dancers and visitors.

## Indiana

Round dancing, generally regarded by square dance enthusiasts as a pleasant intermission between tips, is emerging into an activity casting its own image in Indiana. Two nationally acclaimed round dance leaders headquartering in Missouri, in cooperation





## ROUND THE WORLD of SQUARE DANCING

with two popular Indiana round dance leaders, have completed plans to bring round dancers a weekend devoted to workshops, styling and teaching clinics, and participation in popular as well as the latest round dance steps. Wayne and Norma Wiley of St. Charles, Missouri, and Russell and Wilma Collier of Indianapolis are sponsoring a "Get Away" weekend at the Inn of the Four Winds on Lake Monroe, near Bloomington. Dates are February 6, 7 and 8 and registered guests may enjoy an indoor pool, sauna room, exercise room, game room and hiking as well as the dancing activities.

### Greece

The Aegean Seasaws, square dance club of Iraklion AS, Crete, performed with an exhibition for the Towne Meeting in November. The Towne Meeting was called for all members of the base to gather and set up activities for the Bicentennial Year, 1976. Rich Maurer, club caller, was on hand to perform in calling for the exhibition. The Aegean Seasaws meets every Friday evening at the Seaview Recreation center and extends a big welcome to anyone just passing through or being assigned to the base.—*Ruth Schott*

### Colorado

Having formed into a new club where square dancing wasn't, the Shavano Shufflers needed a place in which to hold their dances. The only hall available in Salida was the old Scout Hut of log construction with a knotty

pine interior and old maple hardwood floor, but in need of renovation. The club met with the Salida city fathers and agreed that if the city would furnish the material the club members would do the work. After much hard work the hall is now cheerful and bright and holds 12 squares, the usual number present at club dances. Hundreds of man hours were put in and this club should be patted on the back for the great job they did in order to have a place to dance. This should be an inspiration for other clubs who find themselves in the same situation.

### Washington

Spokane's Dancing Silver Spurs completed a triumphant performing tour of several European countries during a five-week period last summer. Director, E. S. "Red" Henderson proudly proclaims that his youthful goodwill ambassadors were welcomed with open arms by audiences in Scotland, England, France, Germany, Austria, Hungary and Switzerland. Most performances closed with an enthusiastic audience complimenting the Silver Spurs with a standing ovation. 27 high school students, along with Director Henderson and advisors, Virginia Wakefield and Don Baggarley, flew from Vancouver, British Columbia, on June 15 and the happy but exhausted group flew home on July 20. The Silver Spurs plan a performing tour of the United States and Canada during 1976 and, of course, they are all excited about making a return trip to Europe soon!

### Nova Scotia

Maritimes of Canada—Nova Scotia, Prince Edward Island and New Brunswick—held the

### MOP TIME # 1

Members of Shavano Shufflers lean on their mops during a rest break from the labor of renovating their new "home" for dancing in Colorado.





6th Maritime dance in November at the elegant Lord Nelson Hotel in Halifax. The capacity crowd of dancers from all over the Maritimes danced to Ed LeBlanc, Shenandoah Smith, Art Blumsen, Lorne Tyler, Al Mills, Vern Carmichael, Shirley Nickerson, Jack MacArthur, Herb Muir, Ron Lowe, Warren Hawkins, Gloria Roth, Johnnie Roth and Channing Beach. Besides the three levels of square dancing and round dancing there were panels, plus the annual fashion show modeled by the gals who had created their own outfits. Highlight of the Convention was the 44 member performance of the House of Roth Black Light Dancers and Choral Group. The sponsoring association, the Maritime Caller's Clinic Association, held its meeting and elected Gloria Roth, President; Johnnie Roth, Secretary; and Ron Loew, Treasurer. An appointment was made of an historian couple, Vern and Mildred Carmichael.—*Johnnie Roth*

#### Mississippi

The Mississippi Square Dance Association will hold its 21st Annual Sweetheart Festival at the Hilton Hotel in Jackson on February 13th and 14th. The callers will be Don Franklin and Jack Cloe.

#### Guam

Last October caller/instructor, Gene Webb graduated his fifth and last class for the Tradewind Squares of Guam, Marianas Islands. The class, a group of 16, went through a vigorous initiation of the art of square dancing consisting of dancing in an all male square, dancing in an all female square, dancing with boxes on their feet and the men dancing with a mop for a partner. The graduating class brings the

total membership of Tradewind Squares to approximately 80 members. On the following Saturday night the dance was designated as "Gene Webb Night" in recognition of the contribution Gene and his lovely wife, Diane have made to square dancing on the Island for the past two years. Gene and Diane were rotated back to the states in November and will be sorely missed as vital ambassadors for square dancing on Guam.

#### Oklahoma

Otto's Square Dance News, a public service program to promote square dancing, is in its third year of broadcasting. Station KVOO donates the radio time (30 minutes per week) and Otto donates time to put the show together. The program covers several mid-western states and in the first year of broadcasting over 15,000 pieces of mail were received from as far away as Christchurch, New Zealand.

The Northeast Oklahoma Square Dance Association will hold its 29th Annual Festival April 3rd at the Civic Center in Tulsa.

#### Georgia

The 10th Annual duPont ORA Spring Swing will be held at Bell Municipal Auditorium in Augusta on March 20th. Featured will be Jack Cloe with Pat and Red Hunt on rounds and an afternoon Callerama from 2 to 5 pm. Host caller is Doug Jernigan.

#### Missouri

The Greater St. Louis Folk and Square Dance Federation will not be putting on "airs" for 1976. All 27 previous spring festivals started with a recording of the Star Spangled Banner accompanied by a square  
(Please turn to page 72)

#### MOP TIME # 2

A different use of mops by Tradewind Squares of Guam as members of their graduating class were initiated into the subtle art of square dancing with a mop for a partner.





# 8 pounds of sound by Hilton



## The Micro-75

### SOUND BY HILTON

The Micro-75 delivers the same Hilton sound which has set the standard in the square dance field for years.

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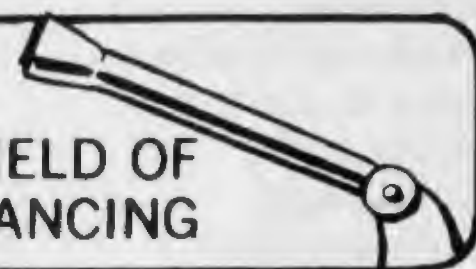
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# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*February, 1976*

**T**HE WASHINGTON, D.C. area is our destination this month and we're planning a visit to Jim Schnabel and his wife, Elaine ("Sam" to the area dancers). Jim and Elaine reside in Alexandria, Virginia, on a street with the picturesque name of "Breezy Terrace." Of course, we'll square dance with one of Jim's clubs in the area. Jim has sent us some calls (not necessarily original) based on material he is currently using in his clubs and open dances. Give them a try!

Heads rollaway a half sashay  
Pass thru  
Partner trade  
Star thru  
Right and left thru  
Swing thru  
Boys trade  
Box the gnat  
Right and left thru  
Square thru three quarters  
Trade by  
Spin chain the gears  
Scoot back  
Boys run  
Bend the line  
Slide thru  
Pass to the center  
Star thru  
Left allemande

Heads spin the top  
Fan the top  
Star thru  
California twirl  
Pass thru  
Do sa do to an ocean wave  
Scoot back  
Boys trade  
Scoot back  
All eight circulate  
Swing thru  
Boys trade  
Scoot back  
All eight circulate  
Swing thru  
Scoot back  
Left allemande

Sides spin the top  
Turn thru  
Swing thru  
Boys run  
Bend the line  
Spin the top  
Turn thru  
Centers pass thru  
Centers in  
Cast off three quarters  
Spin the top  
Turn thru  
Centers pass thru  
Centers in  
Cast off three quarters  
Spin the top  
Turn thru  
Centers pass thru  
Centers in  
Cast off three quarters  
Curlique  
Single file circulate double  
Boys run  
Left allemande

Heads right and left thru  
Cross trail thru  
Separate  
Go around one  
Line up four  
Right and left thru  
Pass the ocean  
Scoot back  
Boys trade  
Boys run  
Couples scoot back  
Couples trade  
Wheel and deal  
Right and left thru  
Pass thru  
Trade by  
Slide thru  
Spin the top  
Boys run  
Couples scoot back  
Couples trade  
Wheel and deal  
Right and left thru  
Pass thru  
Trade by  
Left allemande



Heads do sa do to an ocean wave  
 Recycle  
 Curlique  
 Walk and dodge  
 Step to a wave  
 Scoot back  
 Boys trade  
 Split circulate  
 Swing thru  
 Split circulate  
 Swing thru  
 Split circulate  
 Swing thru  
 Boys run  
 Couples circulate  
 Wheel and deal  
 Right and left thru  
 Flutter wheel  
 Sweep a quarter  
 Pass thru  
 Bend the line  
 Barge thru  
 Left allemande



**JIM  
SCHNABEL**

*Jim and "Sam" Schnabel took a series of eight lessons from Pat Paterick in 1953 and three years later Jim began calling in Paris, France, where he was stationed as an Army officer, under the tutelage of Joe O'Leary. The Schnabels returned to Washington, D.C. in 1960; Jim retired from the Army in 1964 and since that time has been employed in the Pentagon as an historian and writer. His published history, "Policy and Direction," is considered the authoritative and definitive work on the U.S. Army in the Korean War. Jim and Elaine have been active members of the area square dance community since 1960. He presently calls for four clubs, has taught beginner's classes each year since 1956 and conducts advanced workshops each summer. He has been a staff caller at the Richmond, Natural Bridge, and Fredericksburg Festivals and*

*a member of the calling staff of the Washington Fall Cotillion since its inception. Jim writes a column for Calls 'n Cues, has written several articles for SQUARE DANCING magazine and has also authored one of the chapters for the Callers' Textbook.*

Sides curlique  
 Walk and dodge  
 Curlique  
 Split circulate  
 Boys run  
 Step to a wave  
 Recycle  
 Right and left thru  
 Star thru  
 Pass thru  
 Trade by  
 Swing thru  
 Spin the top  
 Right and left thru  
 Pass thru  
 Bend the line  
 Flutter wheel  
 Right and left thru  
 Square thru four hands  
 Trade by  
 Right and left thru  
 Square thru three quarters  
 Left allemande

Heads lead right  
 Star thru  
 Do sa do to ocean wave  
 Recycle  
 Curlique  
 Coordinate  
 Bend the line  
 Pass thru  
 Bend the line  
 Pass the ocean  
 Spin chain thru  
 Ends circulate double  
 Boys run  
 Bend the line  
 Pass thru  
 Wheel and deal  
 Centers slide thru  
 Curlique  
 Walk and dodge  
 Star thru  
 Tag the line in  
 Star thru  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



Heads flutter wheel  
 Sweep a quarter  
 Pass thru  
 Circle to a two-faced line  
 Wheel and deal  
 Pass thru  
 Trade by  
 Circle to a two-faced line  
 Wheel and deal  
 Pass thru  
 Trade by  
 Circle to a two-faced line  
 Wheel and deal  
 Pass thru  
 Trade by  
 Circle to a two-faced line  
 Wheel and deal  
 Pass thru  
 Trade by  
 Left allemande

#### NOT DIFFICULT (67)

By the late Jim Mineau

Heads slide thru, pass thru  
 Slide thru, pass thru  
 Bend the line, slide thru  
 Right and left thru  
 Dive thru, pass thru  
 Slide thru, pass thru  
 Bend the line, slide thru  
 Allemande left

(45)

Heads square thru  
 Square thru with outside two  
 Bend the line  
 Right and left thru  
 Pass thru, U turn back  
 Allemande left

#### **Darrell Hedgecock** *San Jose, California*

(73)

Heads swing thru, centers trade  
 Star thru, slide thru  
 Swing thru, centers run  
 If you wish to California twirl  
 Bend the line, star thru  
 Pass thru  
 If you wish to California twirl  
 Bend the line, half square thru  
 If you wish to California twirl  
 Those facing in partner trade  
 Peel off, pass thru  
 Bend the line, star thru  
 California twirl, double pass thru  
 Lead couples partner trade  
 If you wish to turn thru  
 Ladies run  
 Those facing out U turn back  
 Double pass thru, centers in  
 Cast off three quarters  
 Pass thru, wheel and deal  
 Square thru three hands  
 Left allemande

Ladies star right full around  
 Now back by the left  
 Curlique and  
 Gents swing in for a wrong way thar  
 Shoot that star, one more thar  
 Go left and right forward two  
 Gents swing in for a wrong way thar  
 Listen to my yell  
 Ladies swing in and  
 Gents swing out for new wrong way thar  
 Shoot that star  
 Gents star left to opposite maiden  
 Curlique and  
 Ladies swing in for wrong way thar  
 Listen to my yell  
 Gents swing in and  
 Ladies swing out for a wrong way thar  
 Shoot that star  
 Left allemande and all's well

#### **SINGING CALL\***

#### **SMILE AWAY EACH RAINY DAY**

By Joe Lewis, Dallas, Texas

Record: Kalox #1182, Flip Instrumental with Joe Lewis

OPENER, MIDDLE BREAK, ENDING  
 Four ladies promenade inside the ring  
 Come home and your partner swing  
 Join your hands and  
 Circle left around the town  
 Allemande left and  
 Everybody gonna weave around  
 Keep in mind the clouds are silver lined  
 Do sa do and promenade away  
 Let love light the sky up  
 Tell those clouds to dry up  
 Smile away each rainy day

FIGURE:

Heads square thru four hands around  
 With the outsides right hand star  
 Heads make left hand star in  
 Middle of the town  
 Corners do a right and left thru  
 Turn that pretty little girl around  
 Dive thru and square thru  
 Let's make it three  
 Gonna swing my corner and  
 Take her home with me  
 Make light of trouble  
 Even though you're seeing it double  
 Smile away each rainy day

ALTERNATE FIGURE:

Heads do sa do out in middle of the floor  
 Star thru pass thru circle up four  
 Make a line and move it up move it back  
 Two ladies chain straight across  
 Like a flutter wheel she's coming back  
 Turn it now and sweep a quarter more  
 Swing your girl and  
 Promenade the floor

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



# ROUND DANCES

## MOVIN' 'N GROOVIN' — Grenn 14221

**Choreographers:** John and Bea Souza

**Comment:** An active two-step with music that makes one want to dance.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross end in SIDECAR M face RLOD, —; Side, Close, Check end in BANJO M face LOD, —;
- 5-8 Behind, Side, Fwd, Lock; Fwd, —, ¼ R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
- 9-12 Rock/¼ R Turn, —, Recov, —; Apart, —, Point, —; Side, Close, Thru, —; Fwd LOD, —, 2, —;
- 13-16 Repeat action meas 1-4;
- 17-20 Repeat action meas 5-8;
- 21-24 Repeat action meas 9-12 except on last meas pickup W to end in CLOSED M face LOD;

### PART B

- 1-4 Side, Behind, Side, Point; Side, Behind, Side, Touch end M face LOD; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;
- 5-8 Change Sides, 2, 3 to LEFT OPEN facing LOD, —; Fwd, Lock, Fwd, —; Change Sides, 2, 3 to OPEN facing LOD, —; Fwd, Lock, Fwd end in BUTTERFLY M face WALL, —;
- 9-12 Face to Face; Back to Back; Two-Step Away; Two-Step Together end in CLOSED M face WALL;
- 13-16 Fwd, Side, Hook, —; Fwd, Draw, Touch, —; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

**SEQUENCE:** Dance goes thru twice then Step to Side turning ¼ R twd RLOD and Step Apart and point.

## JUST A KISS — Grenn 14221

**Choreographers:** Andy and Ann Handy

**Comment:** A nice routine using both left and right face turning waltzes. The tune of the music is the lovely "Kiss In the Dark."

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

### DANCE

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Side, Behind, Side; Thru, Face partner in LOOSE-CLOSED M facing WALL, Close;
- 5-8 Dip Bwd, —, —; Manuv, 2, 3 M face RLOD in CLOSED; ¼ (R) Waltz Turn M face COH; Side, Draw, —;
- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end M facing WALL;

- 17-20 Fwd, Side, Close; Back, Side, Close; Cross, Side, Close; Thru, Face partner & WALL, Close;

- 21-24 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD;

- 25-28 (L) Waltz Turn; (L) Waltz Turn end M face LOD; Solo Waltz Turn, 2, 3; 4, 5, 6 end in CLOSED M facing WALL;

- 29-32 Dip Bwd, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn end M face WALL;

**SEQUENCE:** Dance goes thru twice plus Ending.

Ending:

- 1-2 Apart, Point, —; (Wrap) In Place, 2, 3.

## BICYCLE MORNING — Hi-Hat 942

**Choreographers:** Les and Jessie Elliott

**Comment:** An easy level two-step with adequate music.

### INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Side, Close, Fwd, —; Side, Close, Thru to face LOD in SEMI-CLOSED, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, —; Behind, Side, Thru, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL;

### PART B

- 1-4 Apart to OPEN facing LOD, Tap, Together, Tap; Apart, Tap, Together, Tap; Change Sides Two-Step; Turn to Face Two-Step in BUTTERFLY M facing COH;
- 5-8 With exception of M facing COH repeat action meas 1-4 Part B and end with M facing WALL in BUTTERFLY;
- 9-12 Apart, Tap, Together, Tap; Apart, Tap, Together, Tap; Side, Close, Thru, —; Side, Close, Thru to CLOSED M face WALL, —;
- 13-16 Turn Two-Step; Turn Two-Step M face LOD; (Twirl) Walk Fwd, —, 2 to SEMI-CLOSED, —; 3, —, 4, —;

**SEQUENCE:** Dance goes thru twice plus Ending.

Ending:

- 1-2 CLOSED M face WALL Side, Close, Side, Close; Apart, —, Point, —.

## GAME OF LOVE — Hi-Hat 942

**Choreographers:** Charlie and Marge Carter

**Comment:** A nice intermediate two-step with pleasant music.

### INTRODUCTION

- 1-4 SEMI-CLOSED facing LOD Wait; Wait; Point Swd, Draw, Touch, —; Fwd, Close, Back, Close;



## PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step** end in LOOSE-CLOSED M face WALL; **Side, Front, Side, Front; Point Swd, Draw, Touch, —;**  
 5-8 **Side, Close, Side, —; Thru, —, Side, Close; Side, —, Behind, —; Side, Draw, Touch** end in SEMI-CLOSED facing LOD, —;  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing LOD:

## PART B

- 1-4 **Side, Close, Cross** to SIDECAR, —; **Side, Close, Cross** to BANJO, —; **Walk Fwd, —, Check, —; Cross, Side, Fwd, Lock;**  
 5-8 **Fwd, Close, Back, —; Back, Close, Fwd** to CLOSED, —; **Turn Two-Step; Turn Two-Step** end M facing WALL;  
 9-12 **Side, Close, ½ L Turn, —; Side, —, Behind, —; Side, Close, ½ R Turn, —; Side, —, Behind, —;**  
 13-16 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru, —; Side, Close, Thru** to SEMI-CLOSED facing LOD, —;

## INTERLUDE

- 1-2 SEMI-CLOSED **Point Swd, Draw, Touch, —; Fwd, Close, Back, Close;**

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step** end in LOOSE-CLOSED M face WALL; **Side, Front, Side, Front; Point Swd, Draw, Touch, —.**

## COUNTRY GAL — Grenn 14222

**Choreographers:** Fred and Emily Leach

**Comment:** A fun two-step with real good jivy music.

## INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together** to CLOSED M face LOD, —, **Touch, —;**

## PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Point, —; Back, —, Point, —;**  
 5-8 Repeat action meas 1-4:  
 9-12 **Side, Close, Cross** end in SIDECAR, —; **Side, Close, Cross** end in BANJO, —; **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd** end in CLOSED M face WALL, —;  
 13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —** end in OPEN; **Fwd, —, ¼ R Turn M face WALL** in BUTTERFLY, —;

## PART B

- 17-20 **Side, —, Close, —; Cross, Step, Step, —; Side, —, Close, —; Cross, Step, Step, —;**  
 21-24 **Twisty Vine, —, 2, —; 3, —, 4** to end in BANJO M face LOD, —; **Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2** end in CLOSED M face WALL, —;  
 25-28 Repeat action meas 17-20:  
 29-32 Repeat action meas 21-24 except end in CLOSED M facing LOD:

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-5 **Side, Close, Cross** to SIDECAR, —; **Side, Close, Cross** end in LOOSE-CLOSED M face WALL, —; **(Twirl) Side, —, Behind, —; Side, Close, Side, Close; —, —, Chug, —.**

## TWO-STEP N' RAGTIME — Grenn 14222

**Choreographer:** Vernon

**Comment:** A busy two-step with peppy music.

## INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Roll, —, 2, —; 3, —, 4** end in OPEN facing LOD, —;

## PART A

- 1-4 **Fwd, —, Point Fwd, —; Back, —, Point Bwd, —; Fwd Two-Step; Fwd Two-Step;**  
 5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL:  
 9-12 **Rock Fwd, —, Recov, —; Back Two-Step; Rock Bk, —, Recov, —; Fwd Two-Step;**  
 13-16 **Side, —, Behind, —; Face to Face; Side, —, Behind, —; Back to Back;**

## PART B

- 1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd** end in CLOSED, —;  
 5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Pickup** to CLOSED, —, 2, —;  
 9-12 **Strut Sway, —, 2, —; Fwd Two-Step; Strut Sway, —, 2, —; Fwd Two-Step;**  
 13-16 **Side Two-Step; Side Two-Step; Back, Close, Fwd, —; Side, Close, Thru, —;**

SEQUENCE: A — B — B — A — B — B plus Ending.

Ending:

- 1 **Apart, —, Point, —.**

## THE ROUNDANCER MODULE

The Roundancer Module section of SQUARE DANCING has been omitted for the past three issues. The reason? Both the Callers' Textbook chapters and the Bicentennial Pageant articles have dealt with round dancing and we didn't want to overdo a good thing. Paging the Round Dancers has appeared each month in the back portion of the magazine and we will be continuing the Roundancer Module in the future.

It has always been our policy to publish in the Round Dance portion of the Workshop those rounds that are released on the specialized square and round dance records. The record manufacturers are kind enough to furnish us with a record and cue sheet of all of their releases which enables us to check the music and routine and include a short comment on each one published. We appreciate their help.



**Brian Hotchkies**  
**Dudley, N.S.W., Australia**

One and three square thru  
Right and left thru  
Swing thru and balance there  
Recycle,\* box the gnat  
Change hands, left allemande  
or

\*Pass thru  
Grand right and left

Head ladies lead with dixie style  
To an ocean wave, recycle  
Pass thru, left allemande

**JILLY JOLLY (61)**

By John Ward, Alton, Kansas

Head two gents face your corners  
Box the gnat, girls up and back  
Girls square thru four hands  
Square thru three quarters, trade by  
Square thru three quarters, trade by  
Do sa do to an ocean wave  
Swing thru, ends double circulate  
Swing thru, ends double circulate  
Boys run, star thru  
Allemande left

**CONTRA CORNER**

**VIRGINIA REEL**

Traditional

**Formation:** Six couples or more in a column, partners facing across the set, all men in a line on the caller's right, all the ladies in a line on the caller's left, lines about four steps apart. The number one couple is at the caller's end of the set (head or top).

**Record:** Folkraft 1456 or 1150

**Intro** — — — —, All go forward and bow and back

1-8 — — — —, All go forward and do it again

9-16 — — — —, Turn your partner right hand around

17-24 — — — —, Turn your partner left hand around

25-32 — — — —, Turn your partner both hands around

33-40 — — — —, All go forward and do sa do

41-48 — — — —, First couple sashay down

49-56 — — — —, Re-sashay come back to place

57-64 — — — —, First couple reel the set

1-8 — — — —, — — — —

9-16 — — — —, — — — —

17-24 — — — —, — — — —

25-32 — — — —, — — — —

33-40 — — — —, Same couple sashay to head

41-48 — — — —, March to the foot and arch

49-56 — — — —, Lines sashay to the head of the set

57-64 — — — —, All go forward and bow and back  
(Ready for next sequence)

**TRAILERS U TURN (75)**

By Trent Keith, Memphis, Tennessee

Heads lead right  
Circle to a line  
Pass thru, tag the line  
Face in, pass thru  
Tag the line  
Trailers U turn back  
Left allemande

**RE ZOOM**

By Mel Yohman, Ft. Lauderdale, Florida

Heads flutter wheel  
Sweep a quarter, pass thru  
Square thru four hands  
Tag the line, zoom  
Centers in  
Cast off three quarters  
Slide thru, allemande left

**SINGING CALL \***

**DO REMEMBER ME**

By Wes Wessinger, San Diego, California

**Record:** Scope #593, Flip Instrumental with Wes Wessinger

OPENER, MIDDLE BREAK, ENDING

Walk around corner

Turn partner left hand swing

Four ladies chain straight across that ring

You turn and chain them back

Turn your own and then join hands

Circle left around and then allemande corner

Then weave around that ring

Now meet your own with a do sa do

Then promenade and sing do da do da

Do remember me on our special day

ALTERNATE BREAK:

Walk around corner

Turn partner left hand swing

Head ladies center tea cup chain

(Side ladies right)

Heads center turn and a quarter

Sides go right

Heads center turn and a quarter

Sides go right

Heads center turn three quarters

Sides go right and then

Roll promenade go walkin' round and sing

Do da do da

Do remember me on our special day

FIGURE:

Now head two ladies chain

And couples one and three curlique

Then walk and dodge for me

Then single circle to a wave now swing thru

You recycle face those two

Hey pass thru trade by corner swing

Left allemande new corner promenade and sing

Do da do da do remember me on this special day

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



**Fred Bailey**  
***Rush City, Minnesota***

Sides lead right, pass thru  
Clover and slide thru  
Left square thru three quarters  
Swing thru, boys run  
Couples circulate, wheel and deal  
Curlique, walk and dodge  
Bend the line

\*Curlique, circulate three spots  
Boys run, pass to the center  
Curlique, left allemande

\*or

Curlique, circulate two spots  
Coordinate, couples circulate  
Wheel and deal, pass thru  
Clover and flutter wheel  
Square thru (in the middle)  
Pass thru, trade by  
Eight chain one  
Left allemande

**MOVIN' ON**

By Jim Davis, Kent Washington

Heads curlique, boys run  
Pass the ocean, recycle  
Slide thru, swing thru  
Box the gnat, right and left thru  
Slide thru, curlique  
Coordinate, bend the line  
Star thru, dive thru  
Pass thru and  
Square thru three quarters  
Allemande left

**Gene Pearson**  
***Groves, Texas***

Heads square thru, swing thru  
Boys cross fold  
Single circle to an ocean wave  
Girls trade, girls run  
Tag the line right  
Wheel and deal  
Right and left thru  
Star thru, pass thru  
Partner trade and quarter more  
Single circle to an ocean wave  
Girls trade, girls run  
Tag the line right, wheel and deal  
Left allemande

Heads right and left thru  
Then half sashay  
Pass thru, U turn back  
Curlique, boys run  
Swing thru, boys trade  
Swing thru, spin the top  
Curlique, boys run  
Star thru, fan the top  
Split circulate, swing thru  
Boys run, slide thru  
Left allemande

**WHAT'D HE SHAY (71)**

By Smokey Snook, Phoenix, Arizona

Heads star thru  
Pass thru, star thru  
Ladies lead dixie style to wave  
Boys trade, boys run  
Bend the line  
Ladies in, men sashay  
Square thru, trade by  
Allemande

**GOLLEE**

By Thor Sigurdson, Emmerson, Manitoba, Canada

Heads do a right and left thru  
Ladies lead flutter wheel and  
Sweep a quarter, pass thru  
Swing thru and boys run  
Girls cross run, boys cross run  
Wheel and deal to face those two  
Do an eight chain two  
Spin chain thru with outside two  
Women U turn back and circulate twice  
Cast off three quarters  
Lines of four up to middle and back  
Right and left thru, ladies lead  
Dixie style to an ocean wave  
Left swing thru and boys trade  
Women cross run, boys run  
Bend the line, slide thru  
Square thru three hands  
Allemande left

**SINGING CALL**

**SAY YOU LOVE ME AGAIN**

By Ralph Silvius, Modesto, California

Record: Red Boot #189, Flip Instrumental with  
Ralph Silvius

OPENER, MIDDLE BREAK, ENDING

Circle left go round the ring  
Left allemande you do sa do and then  
Let the boys star right  
Go once around that ring  
Left allemande and weave the ring  
Say you love me again do sa do  
Then we'll promenade that ring  
I feel the tingle begin  
You're getting under my skin  
Say you love me again

FIGURE:

Heads square thru gotta go four hands  
With the sides do a right and left thru  
Swing thru double do it two times and then  
The boys trade recycle too  
Hey the corner lady swing  
Left allemande and then  
We'll promenade that ring  
I feel the tingle begin  
You're getting under my skin  
Say you love me again

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



### COORDINATE

By Ed Curran, West Palm Beach, Florida

Heads spin the top, turn thru  
Circle to a line  
Slide thru and  
Square thru three quarters  
Boys run right, coordinate  
Girls circulate, bend the line  
Pass thru, wheel and deal  
Center four star thru  
Flutter wheel, allemande left

### NECESSITY

By Marvin Labahn, Chicago Ridge, Illinois

Heads curlique, boys run  
Make an ocean wave, swing thru  
Boys trade, swing thru  
Girls trade, split circulate  
Cast off three quarters  
Centers trade  
Cast off three quarters  
Centers trade, boys run  
Couples circulate  
Wheel and deal  
Pass to the center, pass thru  
Left allemande

### DOT AND DASH (65)

By Dick Hamilton, Deer Lodge, Montana

One and three lead to the right  
Circle to a line  
Head gents break and make a line  
It's up to the middle and back  
Square thru four hands around  
California twirl and eight chain thru  
Square thru four hands around  
Wheel and deal and double pass thru  
Centers in, cast off three quarters  
Star thru, pass thru  
Square thru four hands around  
California twirl  
Star thru across from you  
Eight chain six, square thru four hands  
Wheel and deal, double pass thru  
Centers in, cast off three quarters  
Star thru, pass thru  
Square thru four hands around  
California twirl, star thru  
Eight chain four  
Square thru four hands around  
Wheel and deal, double pass thru  
Centers in, cast off three quarters  
Star thru, pass thru  
Square thru four hands around  
California twirl, star thru  
Eight chain two  
Square thru four hands around  
Wheel and deal, double pass thru  
Centers in, cast off three quarters  
Star thru, pass thru  
Square thru four hands around  
California twirl and looky there  
Left allemande

### WHICH WAY'D SHE GO #2

By Bob Rollins, Salt Lake City, Utah

Promenade, heads wheel around  
Right and left thru  
Slide thru, swing thru  
Boys trade, boys run  
Wheel and deal  
Sweep a quarter  
Rollaway a half sashay  
Pass thru, U turn back  
Left allemande

### TWO GET OUTS FROM LINES OF FOUR

By Lloyd Priest, Scarboro, Ontario, Canada

Heads lead right, circle to a line  
Flutter wheel, right and left thru  
Dixie style to an ocean wave  
Slip the clutch, left allemande

Heads lead right, circle to a line  
Right and left thru  
Dixie style to an ocean wave  
Boys scoot back, girls circulate  
Left allemande

### SINGING CALL

#### YOU'RE THE ONE

By Ron Hunter, Mission Hills, California

Record: D & R #111, Flip Instrumental with Ron Hunter

OPENER, MIDDLE BREAK, ENDING

Join all your hands  
Circle left around you go  
Reverse trail along in single file  
Boys roll left inside the ring  
Backtrack once around I sing  
Allemande left that corner lady  
Weave awhile  
Wind in and out you go  
'Til you meet your lady fair  
Do sa do this girl and promenade  
You're the one in a million  
You're the one you're the one  
And as long as I have you  
I've got it made

FIGURE:

Now these heads pass thru  
Partner trade and boys lead  
Reverse flutter wheel  
Sweep a quarter round you go  
Then you do a right and left thru  
Turn the girl around and zoom  
Centers pass thru and do sa do  
Well you swing thru and then  
Gonna swing thru again  
Now you swing the nearest lady promenade  
You're the one in a million  
You're the one you're the one  
You're the one in a million for me

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



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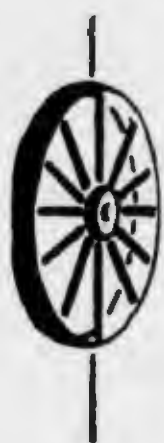
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## CALLER of the MONTH



Ray Richardson—Harrison, Ark.

AFTER A LOT of gentle persuasion from his wife, Dorothy, Ray Richardson enrolled in a square dance class back in 1967. A few short months later and Ray had been bitten by the square dance bug.

In 1969 Ray started calling an occasional tip for their local club and during the summer of 1971 the Richardsons were able to attend one of Cal Golden's callers' schools. Since then Ray has taught several beginners' classes and from these classes two clubs have been formed. He presently teaches classes, conducts workshops, calls regularly for his two clubs and fills occasional out of town dates.

The Richardsons own and operate a farm machinery business which is a full time job for both but they still manage to square dance four and five times each week.

A dream come true is the recently completed Highland Square Dance Hall with a full schedule of activities for all square dancers to enjoy. The grand opening of the hall took place in June, 1975, with a Trail Dance to the National Convention in Kansas City.

Ray and Dorothy have five children, all of whom have square danced. They are deeply grateful to their square dancing friends for all the encouragement given them. Square danc-



ing and calling has brought so much enjoyment into their lives they just naturally want to share it with others.



*Ron and Ella Whyte, Melbourne, Australia*

**A**BOUT 1960 a square of dedicated square dancers met at the home of Ron and Ella Whyte in Moorabbin to help Ron workshop his square dance calls.

Ron and Ella, together with these couples, had always been interested in square and round dancing and had learned some of the earlier rounds. Their interest was really aroused by two Americans, Al and Doris De-

Long who were then residents in Melbourne.

Some ten years ago Ron and Ella added to their home a ballroom large enough to accommodate about 15 squares, commenced to teach round dancing in earnest and the Sunnyside Round Dance Club was born. This club holds round dances twice a month and the members participate in the rounds between squares at Ron's regular square dances.

Ron has been the Victorian Editor of the Australian Square Dance Review since 1962 and has been the convenor of the three National Conventions held in Melbourne. Ron and Ella were the first to present round dancing at a National Convention with a demonstration by the four leading Melbourne callers and their wives.

Since then they have formed and taught several round dance groups for the purpose of demonstrating and exhibiting round dancing at National and State Conventions, party nights and for the benefit of less fortunate people in homes and elderly citizens' clubs.

Having been chosen to call on The Sets in Order American Square Dance Society's Premium LPs, Ron has been of much service to

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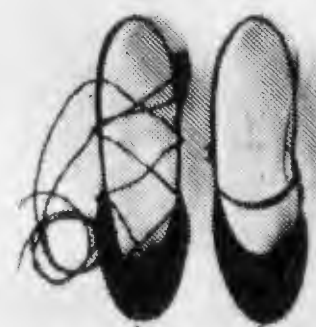
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**(LETTERS, continued from page 3)**

master of ceremonies who introduces the caller could announce which basics are to be included in the next tip. But, do be explicit as to the movements to be called. This gives the dancers the satisfaction of knowing that they will be able to do whatever is called. The only thing more frustrated than the experienced dancer in a square which has broken down is the inexperienced dancer who knows he has stopped seven others from enjoying the tip. Of course, every dancer has paid his admission to be able to dance. And dance he shall and at his own level. Let's keep square dancing fun for everyone.

Wilbert and Nelda Ponthieux  
 Lake Charles, Louisiana

Dear Editor:

Through the years we have seen and read quite a lot about square dancing and the people involved in it. Every now and then I read an article and feel I should reply to it. Then I wonder just what I could say that hasn't already been said a thousand times. However, I would like to comment on your article in the January (1975) issue, "About the New Feature." I'm a caller of four years and I personally feel so strongly about good dancing style that it is as important a part of my lesson plans as are the basics. I made my own motto and use it often—"Good Dancing Style is Dancing

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Comfort, Dancing Comfort is Dancing Fun." I feel that for any caller or instructor not to include style as part of his program is retarding the dancers growth to some degree.

Jerry Coleman  
Mechanicsville, Virginia

Dear Editor:

We enjoy every issue of SQUARE DANCING and it is well read as there are six dancers in our family, each issue is shared with friends and my caller-husband uses past issues to display at open houses and exhibitions. We start-

ed dancing in North Texas and have been dancing in Europe for five years. We find SQUARE DANCING a good way to keep abreast of what is happening in our favorite family activity. My husband literally digests each issue as he prepares to teach his classes and to give new challenge to the dancers in the clubs he calls for.

Susan Evans  
APO New York, New York

Dear Editor:

We recently held our Georgia State Con-

## WEEKEND IN RENO and SQUARE DANCING, TOO!

# 29<sup>th</sup> Silver State Square Dance Festival



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Jim  
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Bill  
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Sam  
Mitchell

- TB 133 Queen of the Rodeo—Called By: Bill Volner
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vention in the Macon Georgia Coliseum. The main hall of this facility is very large with an extremely high ceiling. Acoustics are normally very bad. I had heard that running wire at regular intervals above the floor might help, so we gave it a try. We pulled wire at about 4 foot intervals about 15 to 20 feet above and parallel to the floor. Plastic pen-nants were attached to every third wire. Sound was noticeably improved and everyone was pleased with the results. I would be pleased to hear from anyone else who may

have other experiences or information using this technique.

Bill Prather  
2419 Dickey Rd.  
Augusta, Georgia

Dear Editor:

I would like to state a position concerning singing calls. One thing we can assume, the vast number of square dancers do not usually dance to the called side because, if the music is good, the dance patterns can be changed by callers. However, some clubs do not have

## —BETTINA—

### SALUTES THE BICENTENNIAL, 1976

Square Dancing—truly an American tradition among thousands, will hopefully become an American heritage and culture. How happy and thankful we should be!

The torch of leadership will pass, but prayerfully—to even stronger hands to hold it high so countless others, too, will become a part of the true America that made us a great, altruistic country!

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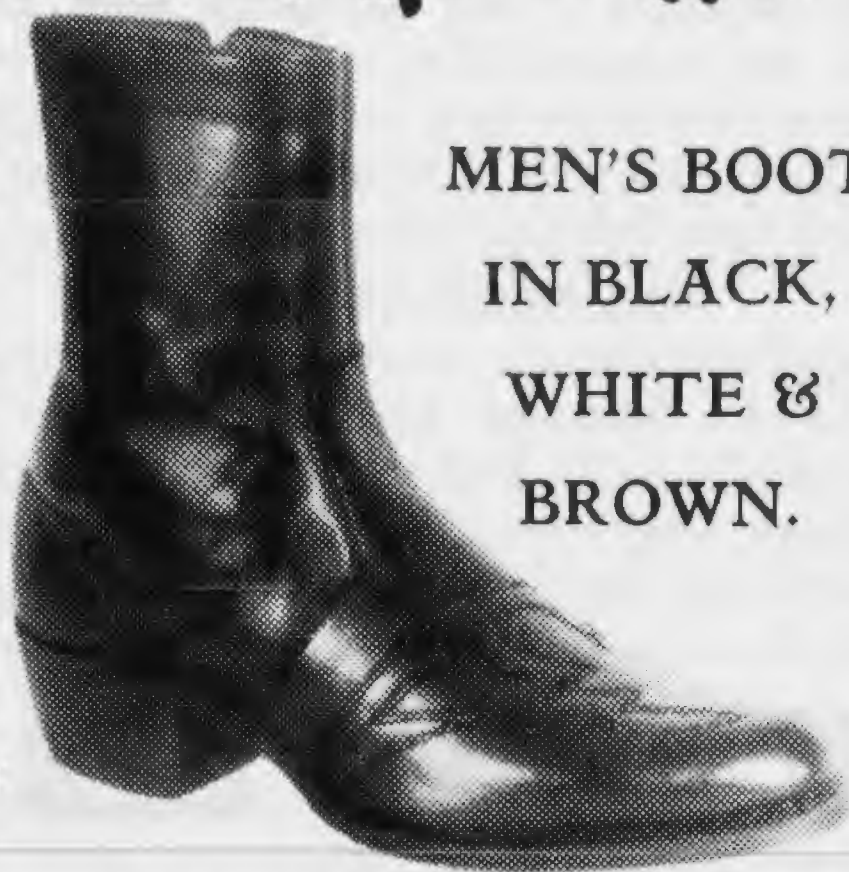


callers and I believe that clubs without callers dance the basic 75 level at best. Numerous popular records have split patterns on the records (75 basics and more advanced movements). I feel that callers and recording companies are hurting their sales by splitting the figures. The clubs with no caller who need the basic 75 records are having a hard time finding a good selection of records. This pattern mixing has reduced the available supply. One record company recently put out a record with two patterns on the cue sheet, however, the called side had only the 75

basics in the figure. I feel that this fits the needs of everyone. A club without a caller can dance this record. A caller can utilize the advanced pattern if he chooses . . . I feel that if more records were produced within the 75 basics and the additional advanced patterns were printed on the cue sheet the divergent needs of more square dancers could be met.

Partick Demerath  
Taipei, Taiwan

It is possible that Caller Demerath and a group of dancers from Taiwan will be with us at the National in Anaheim.—Editor.



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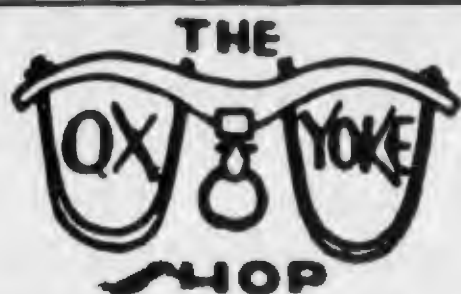


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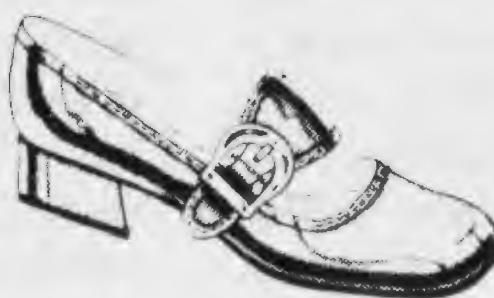
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### (WHAT'S IN A NAME?)

*continued from page 20)*

say—do it! Appoint a committee to pass judgment. Sure this could and would probably work—and—as usual there would come feedback of—regimentation!, too much direction!,—and you have heard them all. The crux lies within each of us, individually, to consider the holistic view of the National Folk Dance, and should any one of us develop a “new” movement, it behooves that person to give careful, thoughtful consideration to WHAT's

IN THE NAME. In most free and independent societies, if the individual does not accept the responsibility—then and only then comes direction and restrictions, regimentation, if you will. Governing ourselves is far easier than being governed by a few.

### SUMMER ASILOMAR

Applications are available from this publication for Summer Asilomar '76. The dates are July 25 to 30. Staff members include Bruce Johnson, Lee Helsel, Bob Van Antwerp, Don Armstrong, the Osgoods and Manning Smiths.

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## SINGING CALLS

### YOU'RE THE ONE — D & R 111

Key: A      Tempo: 124      Range: HC sharp LE  
Caller: Ron Hunter

Synopsis: Complete call printed in Workshop.

Comment: Tempo is slow but Ron makes it danceable through timing adjustment. Nice calling by Ron. Callers should check for calling comfort.

Rating: ☆☆☆ +

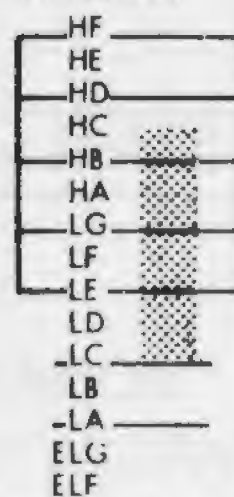
### I SAW THE LIGHT — D & R 112

Key: G      Tempo: 128      Range: HD LD  
Caller: Ron Russell

Synopsis: (Break) Four ladies chain — chain back home — join hands circle left — allemande corner — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner lady do sa do — swing thru — spin the top — right and left thru — pass thru — partner trade — slide thru — swing corner — promenade.

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



**Comment:** Another recording on this tune that has been really overdone. This music has fine beat with a surge for dancer "feel" of the rhythm. Figure very average. Rating: ☆☆

**SMILE AWAY EACH RAINY DAY — Kalox 1182**

**Key:** G **Tempo:** 130 **Range:** HE  
**Caller:** Joe Lewis **LE**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Nice to hear Joe Lewis again. His "something" adds to the recording field with a good tune and just that something in music selection. Rating: ☆☆☆

**I'LL BE LOVING YOU — MacGregor 2178**

**Key:** E Flat **Tempo:** 128 **Range:** HC  
**Caller:** Norm Phaneuf **LB Flat**

**Synopsis:** (Break) Sides face grand square — reverse — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads promenade halfway — lead right circle four — make a line — star thru — spin chain thru — girls circulate one time — swing corner — promenade.

**Comment:** Grand square cueing inadequate. Dance tempo makes it uncomfortable for smooth dancing. Music adequate as well as calling. Rating: ☆

**SECOND HAND ROSE — Kalox 1183**

**Key:** F **Tempo:** 132 **Range:** HD  
**Caller:** Jon Jones **LC**

**Synopsis:** (Figure) Heads promenade half way round — come down the middle — slide thru — pass thru — swing thru outside two — boys run right — bend the line — pass the ocean — make

**CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

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Somebody Done Somebody	
Wrong Song	Red Boot 188
Grandma's Feather Bed	Jay-Bar-Kay 6011
Sally G	Blue Star 2010
76 Trombones	Bogan 1277

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**Comment:** Lots of meat in the dance movement of this record. Nicely done by Jon. Dancers will certainly keep moving. Lots of bass response on this recording. Rating: ☆☆

## SMOKEY MOUNTAIN MEMORIES — Cow Town 102

Key: F Tempo: 128 Range: HC  
Caller: Syl Howard LD

**Synopsis:** (Break) Four ladies chain across — turn rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — meet own do sa do — promenade (Figure) Heads flutter wheel straight across — same two curlique — walk and dodge — swing thru — boys run right — bend the line — flutter wheel straight across — square thru three quarters — swing corner — promenade.

**Comment:** Introduction timing needs readjustment in this reviewer's estimation. Music is well recorded. A good beginning for this new label with their other release. Standard use of dance figures.

Rating: ☆ +

## DO REMEMBER ME — Scope 593

Key: F & G Tempo: 130 Range: HB  
Caller: Wes Wessinger LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** Fine instrumental of a tune most people will remember after hearing. Enough good figure movement to establish this as one of Scope's better ones.

Rating: ☆☆☆ +

## CALIFORNIA HERE WE COME — Top 25317

Key: A Flat Tempo: 130 Range: HC  
Caller: Dale Lewis LC

**Synopsis:** (Break) Four ladies chain — chain back — left allemande — weave ring — promenade (Figure) Heads square thru four hands — corner do sa do — eight chain thru (Chorus) Swing corner — left allemande — promenade.



Chuck Bryant

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**Comment:** Dale does a nice job on his first effort  
and records the tune established as publicity  
record for the 1976 National Convention in Ana-  
heim. Words may have to be practiced by callers.  
Music is Top reissue but still good. Rating: ☆☆

### QUEEN OF THE RODEO — Thunderbird 133

Key: C Temp: 130 Range: HA

Caller: Bill Volner LC

**Synopsis:** (Break) Four ladies chain across — join  
hands circle left — left allemande corner — go  
forward two — meet partner — weave ring — do  
sa do — promenade (Figure) Heads promenade  
halfway — come down center — do sa do — star  
thru — pass thru — do sa do outside two — swing

thru — cast off three quarters — walk and dodge  
— boys fold — star thru — promenade.

**Comment:** A return of this tune is welcome. Word  
metering and use will be uncomfortable for some  
callers in places. Seems monotonous to call.

Rating: ☆ +

### DEAL LIFE AGAIN — JoPat 593-20

Key: C Temp: 132 Range: HB Flat

Caller: Joe Porritt LA

**Synopsis:** (Break) Four ladies chain across — join  
hands circle left — allemande left — allemande  
thru — right left and star — men back in right  
hand star — shoot star full around — men star  
right — same girl left allemande — promenade



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(Figure) Heads turn thru — separate round one — make a line — eight to middle and back — pass the ocean — recycle — right and left thru — swing thru two by two — turn thru — left allemande — come back swing — promenade.

**Comment:** A new recording company to join the many. A nice first. Some word metering needs adjusting for some callers. Timing is adequate and calling very acceptable. Dancers must keep moving. Rating: ☆☆

**SAY YOU LOVE ME AGAIN — Red Boot 189**

Key: E Flat      Tempo: 128      Range: HE Flat

Caller: Ralph Silvius      LB Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good blues number with nicely choreographed dance movements. Callers who like this kind of tune can really “do it.” Tempo slows toward end of record. Rating: ☆☆☆

**BIG WHEELS ROLLIN’ — Thunderbird 131**

Key: F      Tempo: 130      Range: HC

Caller: Bill Volner      LC

**Synopsis:** (Break) Circle left — allemande corner — turn partner right hand — four men star left — turn thru with partner — allemande corner — do sa do — promenade (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four hands — right and left thru — star thru — flutter wheel full

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around — reverse the flutter — get the girl and promenade.

**Comment:** One of the many recordings of this tune yet one of the better ones. Word metering may need adjustment for some callers. Standard figure, nothing exceptional. Rating: ☆☆

# **BELLS ON MY HEART — Thunderbird 134**

**Key:** E Flat **Tempo:** 128 **Range:** HC  
**Caller:** Bill Volner **LB Flat**

**Synopsis:** (Break) Four ladies chain three quarters — chain straight across — sides face — grand square — count 8 steps — left allemande — weave ring — meet own swing — promenade (Figure) One and three promenade halfway — down center right and left thru — two and four pass thru — round just one — in center curlique — right hand star — come back left hand star — swing corner — promenade.

**Comment:** More choreography in this dance gives better appeal to dancer reaction. Tune is very standard and practically any caller can use. Music is standard accompaniment.

Rating: ☆☆☆ +

# **PUT ANOTHER LOG ON THE FIRE — Thunderbird 132**

**Key:** F **Tempo:** 130 **Range:** HD  
**Caller:** Bill Volner **LE**

**Synopsis:** (Break) Sides face — grand square — circle left — left allemande — swing partner — promenade (Figure) Head two couples promenade halfway — two and four right and left thru — flutter wheel full around — sweep a quarter more — pass thru — do sa do — spin chain thru — girls circulate one time — swing — promenade.

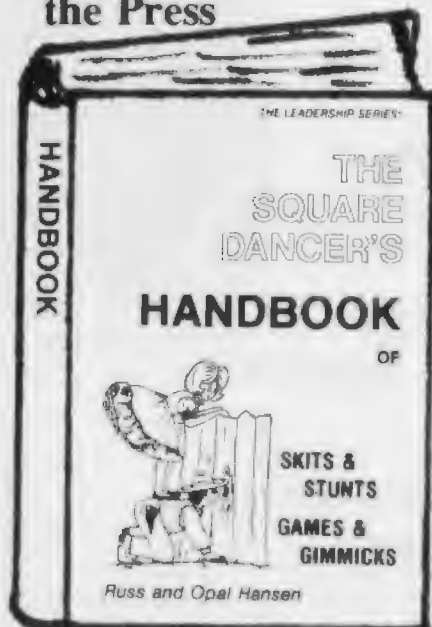
**Comment:** A tune that may be enjoyed by many due to unusual words. Key seems high for average caller use. Figure seems enjoyable by dancers. Nice feel on tempo. Rating: ☆☆☆

# **I WONDER WHERE YOU ARE TONIGHT — Red Boot 191**

**Key:** D **Tempo:** 130 **Range:** HD  
**Caller:** Don Williamson **LB**

**Synopsis:** (Break) Four ladies promenade once around — home box the gnat — do sa do — join

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hands circle left — left allemande — weave ring  
— do sa do — promenade (Figure) Heads square  
thru four hands — meet sides make a right hand  
star — heads star left in middle — corner do  
sa do — make ocean wave — recycle — sweep  
one quarter more — slide thru — swing corner  
— promenade.

**Comment:** A real western flavor musically speaking.  
Most callers can handle the instrumental with  
above average choreography. Don lets himself go  
on this record. Rating: ☆ +

### MAME — FTC 32014

Key: B Flat Tempo: 128 Range: HD  
Caller: Joe Uebelacher LC

**Synopsis:** (Opener) Join hands circle — left alle-  
mande — do sa do — left allemande — weave  
ring — do sa do — promenade (Figure) Four  
ladies chain — heads square thru three hands  
— cloverleaf — everybody double pass thru —  
put centers in — cast off three quarters — star  
thru — dixie grand — swing corner — promenade.

**Comment:** Another reissue of this tune. By far too  
many words for average caller. Tune is naturally  
well known and use of dixie grand may have to  
be explained due to lack of use. Rating: ☆

### BACK IN THE COUNTRY — Thunderbird 130

Key: F Tempo: 130 Range: HB Flat  
Caller: Jim Deeter LD

**Synopsis:** (Break) Circle left — left allemande —  
curlique — boys run right — left allemande —  
weave the ring — do sa do — promenade (Figure)  
One and three promenade halfway — down mid-  
dle square thru four hands — swing thru — boys  
run right — wheel and deal — square thru three  
hands — trade by — corner swing — promenade.

**Comment:** Easy dance for callers to call. Figure the  
same used in many releases; nothing new. Tune  
is average. Jim's voice records nicely with what  
appears to be echo used in voice. Rating: ☆ +

### WORRIED MAN BLUES — Red Boot 5001

Key: G Tempo: 128 Range: HG  
Caller: Lee Kopman LB

**Comment:** This record is a workshop series record.  
Callers can use instrumental side for patter. This

**scope records** PRESENTS

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is a dancer type record to be purchased for practice or patio dancing. Popularity yet to be determined. Rating: ☆

### SQUARE DANCE SOFT AND LOW — Kalox 1180

**Key:** B Flat **Tempo:** 135 **Range:** HD

**Caller:** Bill Castner **LB Flat**

**Synopsis:** (Break) Allemande left corner — do sa do own — four ladies promenade inside — pass partner — swing corner — circle left — rollaway — grand right and left — meet own do sa do — promenade (Figure) Head two couples half sashay — box the gnat — square thru four hands — curlique with outside two — split circulate — boys run — reverse flutter — sweep a quarter

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more — dive thru — curlique — left allemande — come back do sa do — promenade.

**Comment:** A fast moving record that will keep dancers on the go. Although fast, good movements and music. Callers can enjoy this record. Nice job by Bill. Rating: ☆☆

### LET'S GO DANCING — Kalox 1181

**Key:** G **Tempo:** 130 **Range:** HB

**Caller:** Harper Smith **LB**

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads promenade three quarters —

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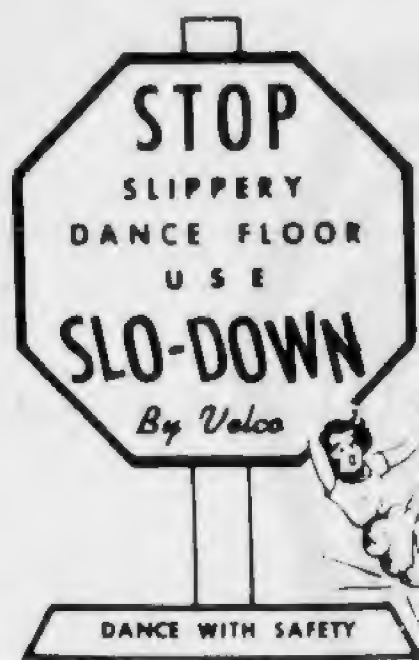
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sides flutter wheel straight across — pass thru  
 — do sa do — square thru three quarters —  
 corner swing — promenade.

**Comment:** A good square dancing tune with use  
 of different caller's name in words. Figure is  
 usual movements. You can feel Harper's enjoy-  
 ment in his calling. Rating: ☆☆

### KENTUCKY GAMBLER — Longhorn 1011

**Key:** A Flat **Tempo:** 128 **Range:** HF  
**Caller:** Lee Swain **LA Flat**

**Synopsis:** (Break) Join hands make a ring — circle  
 left — reverse trail single file — four ladies back-  
 track — turn her by right when you meet — alle-  
 mande left — weave ring — do sa do — prome-  
 nade (Figure) One and three square thru four  
 hands — with sides make a right hand star —  
 heads star left in middle — same two right and  
 left thru — swing thru two by two — swing thru  
 again — swing corner — promenade.

**Comment:** Tune is average with fine banjo pickin'.  
 Choreography seems smooth on execution. Lee's  
 voice records well but doesn't make this tune  
 a hit. Rating: ☆ +

### BANDY THE RODEO CLOWN — Red Boot 190

**Key:** E Flat **Tempo:** 130 **Range:** HC  
**Caller:** Elmer Sheffield **LB Flat**

**Synopsis:** (Break) Four ladies chain across — chain  
 back — ladies center back to back — boys prome-  
 nade outside all the way — do paso — partner  
 left — corner right — partner left — roll prome-  
 nade (Figure) Heads promenade halfway — side  
 ladies chain across — curlique — walk and dodge  
 — swing corner — left allemande — weave ring  
 — swing — promenade.

**Comment:** Fine instrumental by Red Boot. Callers  
 may have troubles in minor key changes but  
 should be able to adjust. Nice use of words in  
 a melodic tune. Rating: ☆☆

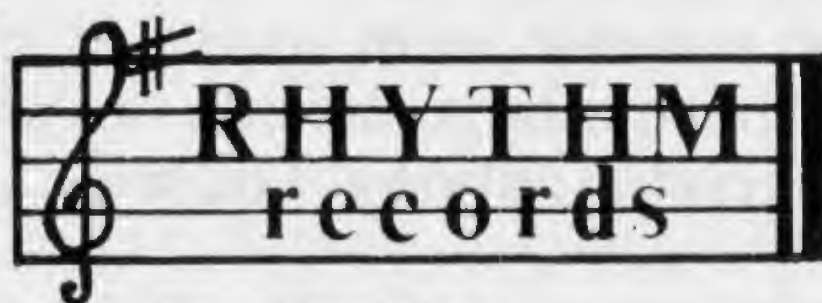
### MY BARKIN' DOG — MacGregor 2179

**Key:** E Flat **Tempo:** 128 **Range:** HC  
**Caller:** Monty Wilson **LB Flat**

**Synopsis:** (Break) Sides face grand square — left  
 allemande corner — do sa do — men promenade  
 inside once around — pick up partner — prome-



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For full information write:

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nade (Figure) Heads promenade half around — two and four right and left thru — star thru — California twirl — swing corner — left allemande — come back one weave the ring.

**Comment:** One of the better recordings for MacGregor. Nice feel on the dance movement. Very easy choreography that can be used for beginners. There is rhythmic feel on instrumental.

Rating: ☆☆

**ROLLIN'—Kalox 1179**

**Key:** G Flat

**Tempo:** 133

**Music:** Kalox Rhythm Boys — Banjo, Bass, Drums, Harmonica, Guitar

**LOWGROUND—**Flip side to Rollin'

**Key:** G Flat

**Tempo:** 128

**Music:** Kalox Rhythm Boys Band — Banjo, Bass, Drums, Harmonica, Guitar

**Comment:** Always the need for hoedown instrumentals. Callers will be able to add this pair of tunes to their never ending demand for new instrumentals.

Rating: ☆ +

### **MORE "WHAT ARE THEY DANCING?"**

The January issue contained some square dance programs from around the country. On the next page are two more.

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*Nashville, Tennessee*—Barnlofters—10 years old—8-10 squares—Caller Bill Burkepile

Swing Thru/Trade Family  
Bad Leroy Brown  
Tips of My Fingers  
Circulate/Tags  
Night Train to Memphis  
Papa Joe's Polka  
Spin Chain Thru/  
Gears/Diamonds  
You Call Everybody Darling  
Dancing Shadows

Curlique/Walk and Dodge/  
Hinge and Locks  
West Virginia  
Merry Go Round of Love  
Cotton Eyed Joe  
Tea Cup Chain/Flutter/  
1/4 Sweeps  
She Called Me Baby  
Shiddle Ee Dee  
Coordinate/Transfer

Columns/Runs  
What I Feel In My Heart  
Tennessee Saturday Night  
Turn Thru/Trade By/Scoot  
Back  
Freckles and Polliwogs  
Mexicali Rose  
Half Tag Trade and  
Roll/Ferris Wheel  
Hey Li Lee Li Lee

*Amarillo, Texas*—Grand Squares—6 years old—8 squares—Caller Dub Stewart

Warm Up Patter  
Big Boss Man  
Cotton Eyed Joe  
Spin Chain Thrus/Curlique/  
Walk and Dodge/Tag  
Lines/  
Kindly Keep it Country  
Red River Twist  
Hinge and Trade/Swing:  
Thru/Circulates  
Satin Sheets  
White Silver Sands Mixer

Coordinate/Scoot Back/  
Fan the Top/Recycle  
Matamoras  
Calico Polka  
Transfer the Column/Veer  
Left and Right/Turn Thrus/  
Trade By  
Love in the Country  
Popcorn  
Flutter Wheel/Reverse  
Flutter/Cloverflo/8 Chain  
Thru/Box Circulate

Whole Lotta Difference in  
Love  
Jessie Polka  
Ferris Wheel/Cross  
Run/Dixie Style/Grand Spin  
Bring Back  
Salty Dog Rag  
Grand Parade/Half Tag  
Trade and Roll/Daisy  
Chain/Grand Sashay  
Bobcat Ramble  
Good Night Waltz

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K-1183 SECOND HAND ROSE Flip/Inst. Caller: Jon Jones  
K-1182 SMILE AWAY EACH RAINY DAY Flip/Inst. Caller: Joe Lewis

### LATEST RELEASES ON KALOX

- K-1181 LET'S GO DANCING Flip/Inst. Caller: Harper Smith  
K-1180 SQUARE DANCE SOFT AND LOW Flip/Inst. Caller: Bill Castner  
K-1179 LOWGROUND/ROLLIN' Hoedowns

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JULY 11 - JULY 17

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Dale Wagner, New Berlin, Wisconsin

JULY 18 - JULY 24

Ken and Sadie Johnson, Wauwatosa, Wisconsin  
Dale Wagner, New Berlin, Wisconsin

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AUGUST 15 - AUGUST 21

Jim and Peggy Bauer, Evansville, Indiana  
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AUGUST 22 - AUGUST 28

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## IN MEMORIAM

The square dance movement lost another good freind last November in Metairie, Louisiana. Carl Hazelwood's dedication to the movement began 50 years ago and was his lifetime interest. His contribution to square dancing as a dancer, caller, contra leader and administrator will leave a lasting mark. He will be sadly missed by his wife, Gerrie, his children and many dancing friends.

Another member of the square dance family, Ray Lane, passed away in Hot Springs, Arkan-

sas in November. Ray and his wife, Margaret, were square dancers for nearly 25 years in Michigan, Pennsylvania and Arkansas. He will be remembered by West Coast dancers also, having spent several winters in the Los Angeles area. Our sincere condolences to his family and friends.

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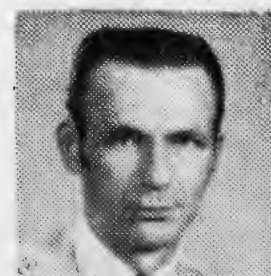
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- RB 195 SAN ANTONIO STROLL**  
by Bob Vinyard
- RB 196 THIS IS MY YEAR FOR MEXICO**  
by John Hendron
- RB 197 GARDEN PARTY**  
by Lee Kopman
- JK 6013 RHINESTONE COWBOY**  
by Red Bates
- RB 198 PICK ME UP ON YOUR WAY DOWN**  
by Johnny Jones
- RB 5002 UP JUMPED THE DEVIL**  
by Lee Kopman

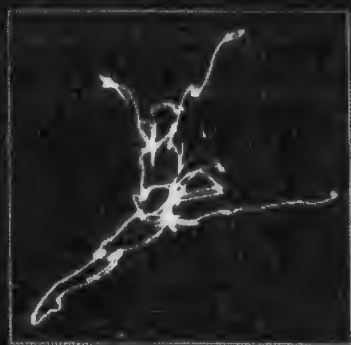
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## MGR 2183 "I NEVER KNEW"

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Monty Wilson

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*the use of tape recorders at dances? I can tell you that we at Hi-Hat are tired of it too. This does not mean that we will no longer make an issue of it. We will not write any threatening letters to teachers and festival committees, nor will we be suing anyone. Hi-Hat values the friendship we have had with all of the round dance teachers over the years and we are not going to let the small loss created by the taping cause any disruption in that friendship. We do feel that taping is not only unfair to us in the commercial side of the music but*

*is also unfair to both the teachers and the non-taping dancers due to the disruption it sometimes causes . . . but here again, we must let each teacher make his own policies on this subject without any further pressure from us. Again . . . we need each other and we hope to continue that cooperation for many years to come. (signed) Merl Olds, Hi-Hat Records.*

### SPECIAL ISSUES

Next month (March) will be our "Big Events" issue in which are listed the dates for the super dances and weekends for the coming

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year. April will feature Vacations, the week-end and week-long affairs held at some of the most attractive resort areas in the country. And don't forget the August Directory issue! If you haven't already sent in your officer and editor changes please do it now. We'd like to have all the information for this issue by May 1st.

### WESTERN SHOP REOPENS

On September 12th Quality Western Shop in Clearwater, Florida, suffered damage when the ceiling of the store collapsed. Fortunately

it happened in the night when the store was closed and so no injuries resulted. The owner, Leonard Rausch, wishes to apologize to the people who made special trips to the store and found it closed and extends a big "Thank You" to friends and customers for their patience during this trying time.

### (NATIONAL CONVENTION,

*continued from page 32)*

be in this room every half hour.

Featured during the Callers' Seminar will be nationally known callers Lee Helsel,

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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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- How to analyze and develop square dance figures and movements • How to acquire successful timing techniques • How to memorize and retain square dance figures and patterns • How to develop and use sight calling techniques • How to work with square dance music — And how to make it work for you • How to select and present singing calls (the most detailed outline of this subject ever presented) • How to project emphasis and command • How to plan and present an effective square dance program • The art and science of square dance teaching • How to organize and conduct a beginners' class • The techniques of square dance leadership • How to become an effective caller showman • The role of the Caller's Taw • Special instructions for female callers • How to study and practice calling skills • How to get started as a caller.



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Clarence Eskridge, May 29; Johnny LeClair, May 30; Val Glover, June 1, 2, 4, 5; Fred Brown, June 8, 9, 11, 12; Clyde Anderson, June 15, 16, 18, 19; Dave Guille, June 22, 23, 25, 26; Ralph Silvius, June 29, 30, July 2-4; Bill Zambella, July 6, 7, 9, 10; Wayne Guss, July 13, 14, 16, 17; Jessie Souza, July 20, 21, 23, 24; Al Picotti, July 27, 28, 30, 31; Dick Waibel, Aug. 3, 4, 6, 7; Wilf Wihlidal, Aug. 10, 11, 13, 14; Renny Mann, Aug. 17, 18, 20, 21; Dave Hoffman, Aug. 24, 25, 27, 28; Maury Fox, Aug. 31, Sept. 1-3; Paul Clements, Sept. 11; Bill Brandon, Sept. 18; Clyde Anderson, Sept. 25.

Johnny LeClair and Bill Peters. They will be conducting this popular program daily from 11 am to 1 pm and from 2 to 4 pm. Covered in these sessions will be all facets of the caller's techniques.

Other special sessions are planned for the callers, the ladies, youth, round dancers and instructors, singles, camping, etc. There is more! Attend the 25th National Square Dance Convention in Anaheim, California next June and learn.

For advance registrations the address is Ad-

vance Registration Director, P. O. Box 1141, Merced, California 95340. If you haven't registered yet, better do so right now!

**(WORLD, continued from page 35)**

dancer-vocalist; usually a color guard bears the Flag into the hall. Their 28th Festival on April 2, 3, and 4, "America the Beautiful," will start in the same manner. A color guard from the national award-winning Black Knights Drum and Bugle Corps of Belleville, Illinois, will lead the Grand March. A pro-

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**TOP 25323**

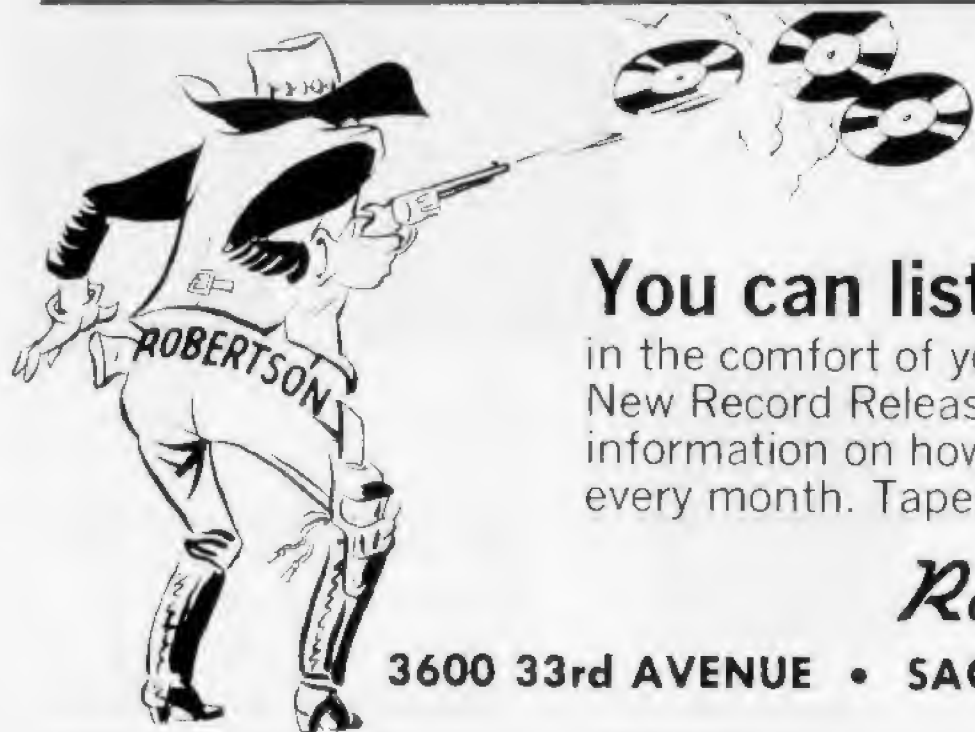
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gram book includes proclamations from the Mayors of St. Louis and Belleville and from the Governor of the State of Missouri. The book will be especially enhanced this year by a note of well wishes from President Gerald R. Ford.—*Jim and Mickey Morris*

#### Tennessee

The Spring Festival at the Spring Creek Dude Ranch, Hickory Valley, Saulsbury, will be held April 9th to 11th with callers T. J. Talley, Lee Swain and Lonnie Seshier. Many special events are planned for this square

dancing weekend, including a pancake breakfast, hayride-wiener roast, and an interdenominational worship service for Sunday morning in the Opry Barn. Bill Peters will call for the Summertime Special in August at the Ranch.

#### New York

Saturday, April 24th, is the date selected for the 14th Annual Square Dance Festival of the Central New York Square Dance Association. The event will be held at the Clinton School system in Clinton. Red Bates, Al Brun-

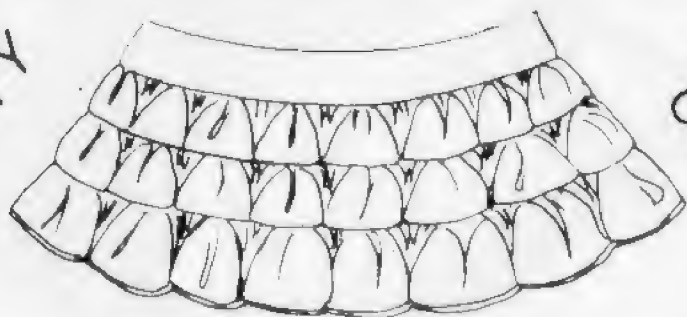
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dage, Hal Greenlee and Jack Livingston will be featured.

Another affair set for New York, this one on April 25th, is the April Abun Dance sponsored by the Frontier Leaders and Dancers Association. This is an all-day dance and buffet at Hearthstone Manor in Depew. Callers Dan Dedo, Don Duffin, Larry Dunn, Jim McQuade, Claude Penner, Bud Redmond, Joe Reilly and Bill Ryan will be joined by round dance teachers—the Kniselys, Reillys, Starks and Weises—for the program of square and

round dancing. Reservations are by advance registration only and the last date to register is April 10. Contact Mike and Bonnie Grunzweig, 1766 Ellwood Avenue, North Tonawanda 14120 for tickets and information.

#### Hawaii

This is the month for the 12th Aloha Square Dance Convention, to be held the 6th, 7th and 8th in Honolulu. Cal Golden and Singin' Sam Mitchell will be featured callers with Charlie and Madeline Lovelace leading the round dancing.



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- Feb. 6-8-12th Aloha S/D Convention, Honolulu, Hawaii
- Feb. 6-8-17th Festival of Rounds, Americano Beach Lodge, Daytona Beach, Florida
- Feb. 7-8-Palomar S/D Assn. 27th Anniversary Jamboree, Community Center, Ocean-side, California
- Feb. 13-14-Okefenokee Square-Up, Waycross, Georgia
- Feb. 13-14-21st Annual Sweetheart Festival, Hilton Hotel, Jackson, Mississippi
- Feb. 13-15-Spirit of '76 Squar-Rama, Convention Center, Fresno, California
- Feb. 13-15-Texas Assn. of Single Square Dancers Roundup, Baker Hotel, Dallas, Texas
- Feb. 14-Cariboo Wheelers Winter Frolic Mini Jamboree, Jr. Secondary School, Quesnel, British Columbia, Canada
- Feb. 14-14th Annual Valentine Dance, High School, Loveland, Colorado
- Feb. 20-21-6th Annual Shrimp Festival Dance, Moody Center, Galveston, Texas
- Feb. 20-21-29th Valley of the Sun Festival,

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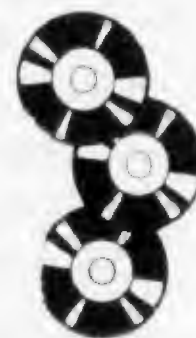
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 land Civic Center, Lakeland, Florida  
 Feb. 27-28—Speckled Perch Festival Dance,  
 Okeechobee, Florida  
 Feb. 27-29—Winter Wonderland Weekend,  
 Sheraton Hotel, French Lick, Indiana  
 Mar. 5-6—Annual Azalea Trail Festival, Mu-  
 nicipal Auditorium, Mobile, Alabama

Mar. 5-6—7th Annual Death Valley Dance,  
 Furnace Creek Ranch, Death Valley, Cali-  
 fornia  
 Mar. 5-7—2nd Annual S/R/D Festival, New  
 Pavillion, Palm Springs, California  
 Mar. 5-7—Winter Wonderland Weekend,  
 Sheraton Hotel, French Lick, Indiana  
 Mar. 12—59ers Bicentennial S/D, Ramada  
 Inn, Billings, Montana  
 Mar. 12-14—St. Patty's Fling, Hospitality  
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vention Center, Myrtle Beach, S.C.  
Mar. 19-20—Annual El Paso Festival, El  
Paso, Texas  
Mar. 20—10th Annual duPont ORA Spring  
Swing, Bell Municipal Auditorium, Augus-  
ta, Georgia  
Mar. 20—14th Annual S/D Festival, National

Guard Armory, Greenville, Mississippi  
Mar. 21-26—Callers' College, Holiday Inn,  
Waycross, Georgia  
Mar. 26-27—Cottontown Hoedown, Cook  
Convention Center, Memphis, Tennessee  
Mar. 26-27—7th Annual Maple Sugar Festi-  
val, High School, Burlington, Vermont  
Mar. 26-27—Shasta Cascade S/R/D Jam-  
boree, Civic Auditorium, Reading, Calif.  
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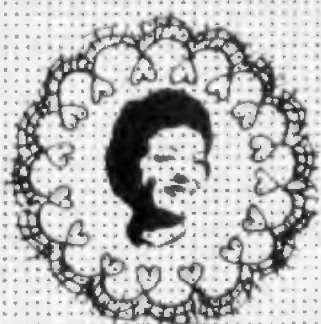


Barbara Huggins of Bremerton, Washington, accents a lavender-toned polyester dotted swiss fabric with a wide, center-gathered, white lace trim. The gently scooped neckline of the bodice dips to a v-line at the back. Three widths of 45" material were used for the skirt. Small puffed sleeves add to the crisp look of the dress.



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